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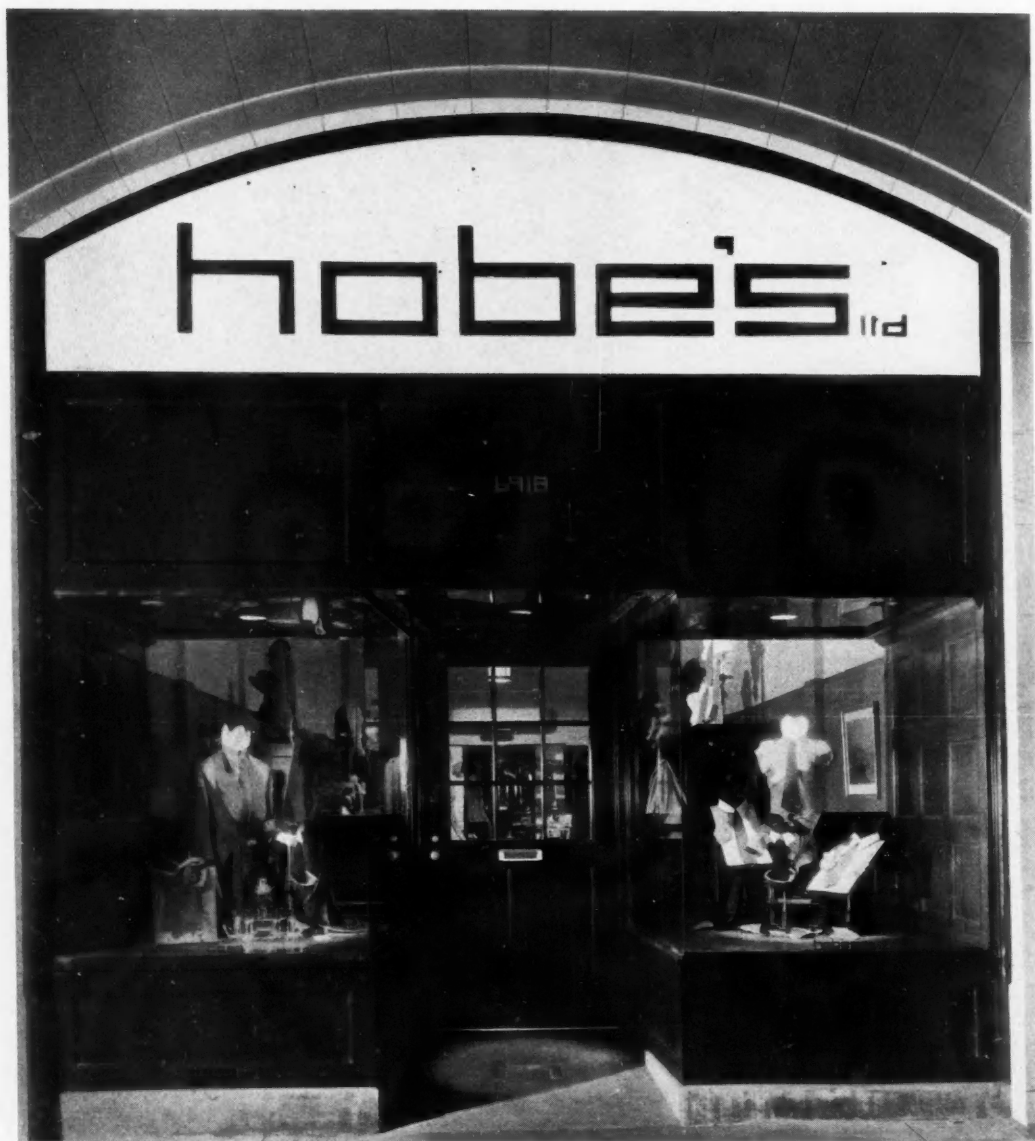
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THE CALENDAR

Music & Art & Clubs & Sports & Announcements

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

PASADENA LECTURE COURSE, presenting popular current topics, is continued to April 4. The series is given at the Community Playhouse, Pasadena, California, at 4:15 on Monday afternoons. The speakers are carefully chosen and the subjects are of wide interest. The January list includes subjects of the most vital importance to every thinking person, and the program is as follows: Jan. 11, Peng-Chun Chang, Nankai University, Tientsin, "Meaning of the Transition in China"; Jan. 18, Jacob Gould Schurman, former president of Cornell University and Ambassador to Germany, "The European Situation"; Jan. 25, Oliver Baldwin, M. P., Labor Party, "The Future of British Politics"; Feb. 1, James Waterman Wise, Jewish Liberal, "Christian and Jew: A Study in Discrepancy and Harmony"; Feb. 8, Dame Rachel Crowley, Formerly Head of the Opium Traffic Section of the League of Nations, "Opium as a World Problem".

ASTRONOMICAL SOCIETY OF THE PACIFIC in conjunction with the Mount Wilson Observatory is presenting two illustrated lecture courses. The lectures are given at the Junior College Auditorium, 855 North Vermont Avenue, Los Angeles, and at Culbertson Hall, California Institute of Technology, Pasadena. The speakers are authorities in their fields and each presents the same subject in both cities, with varying dates, opening at 8:00 P. M. No admission tickets are required as the lectures are open to the public without charge. The course opened in November and continues through April 15. The January dates and speakers are: January 6 in Los Angeles, January 7 in Pasadena, the speaker is Dr. William de Sitter, University of Leiden, Holland, "The Size of the Universe"; February 18 in Pasadena, and February 19 in Los Angeles, Dr. Frederick H. Seares, Mount Wilson Observatory, "The Stars About Us".

THE COMMONWEALTH CLUB of San Francisco, California, is offering a three-hundred-and-fifty-dollar gold medal for the most important book by a California citizen published in 1931. President Sproul of the University of California and President von KleinSmidt of the University of Southern California are the judges.

DEPARTMENT OF APPLIED ARTS, Museum of History, Science and Art, Los Angeles, California, announces the appointment of Gregor Norman-Wilcox as associate director. The new member of the staff is known to collectors by his research monographs. Mr. Norman-Wilcox recently returned from a preparatory study tour of eastern Museums, taken for the purpose of reviewing current tendencies.

ART EVENTS of the Hour are presented by Edith Lennard in a series of art lectures in the mornings at eleven. The subject of the January talk is "Leonardo da Vinci and the New Realism," which is given at the Los Angeles Ambassador, January 16; at the Los Angeles Biltmore, January 21, and at the Vista del Arroyo Hotel, Pasadena, California, January 27.

INA COOLBRITH MEMORIAL FUND COMMITTEE held a meeting recently to forward the movement, suggested by Gertrude Atherton, to raise a memorial to the poet, Ina Coolbrith. It is proposed to establish a poetry prize for the best poem submitted by a student each year at one of our Universities. Albert Bender is chairman of the Fund Committee and the assisting members are Gertrude Atherton, John Henry Nash, Anna King Dutton, Ina L. Cook, Edward F. O'Day, Brother Leo and John T. Grant.

MORNING REVIEWS are given at the Shakespeare Clubhouse, Pasadena, California, under the management of Teresa Cloud, with the intention of sustaining the interest in current affairs, aroused and held for many years by Aline Barrett Greenwood.

PUBLIC LIBRARY, Los Angeles, California, sponsors a series of lectures throughout the month on philosophy, sociology, astronomy music and literature. Helen E. Haines talks on current books, January 12 and 26. Roy Harris speaks of music, January 13 and 27.

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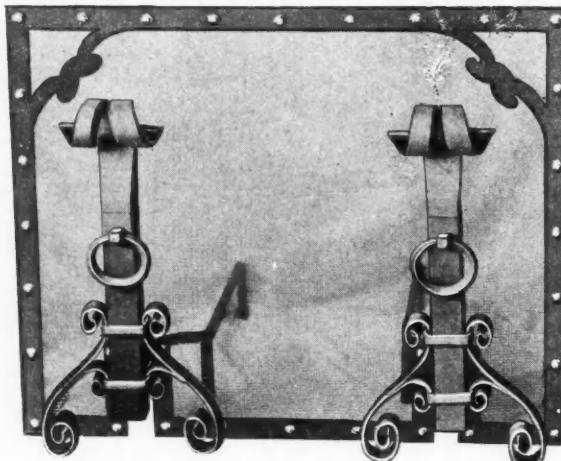
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HELENA WHITFORD continues the series of lectures on Oriental Art and Literature, at the Crown Hotel, Pasadena, California. The program for January 4 is particularly interesting, "The Tagore Family", influence in art and literature, and "The Pictorial Art of India", fully illustrated.

FOUR EVENING COURSES in real estate open the week of January 4 at University College, University of Southern California, Los Angeles. The study includes real estate appraisals, real estate conveyances, mechanics of escrow and advanced real estate conveying. The classes are held at the Transportation Building, Seventh and Los Angeles streets.

CALIFORNIA REAL ESTATE ASSOCIATION holds the annual meeting at the Oakmont Country Club, Glendale, January 6. President D. D. Watson presides, and Peter Hanson is installed as the twenty-fifth president of the State Assn. Lieutenant-Governor Frank F. Merriam, and William M. Garland, chairman of the International Olympiad Committee, are among the notable luncheon guests.

SCHOOL FOR ADULT EDUCATION holds classes at the Business and Professional Women's Club, Laguna Beach, California. Dr. Emil A. Lundkvist, who held the classes in Human Relations during the summer months is in charge. Classes in French, Spanish and Parliamentary Law have been arranged.

"EVENTS of the Hour and Current Books" form the subjects of lectures given by Mrs. Edana Ruhm in a regular monthly series. The talks are given on the first Thursday of each month at the Biltmore Hotel, Los Angeles, on the first Wednesday at the Beverly Hills Hotel, Beverly Hills, and on the second Wednesday at the Vista del Arroyo Hotel, Pasadena, California.

NINETEENTH ANNUAL AUTOMOBILE SHOW, sponsored by the Motor Car Dealers, is held at Wilshire Blvd., and Fairfax Ave., Los Angeles, California, January 9 to 16. Burt Roberts, executive secretary of the dealers' organization, is manager of the show.

PACIFIC AUTOMOBILE SHOW, the sixteenth annual, is held at the Civic Auditorium, San Francisco, California, January 9-16. The show manager, George Wahlgreen, announces the personal appearance of Maurice Chevalier, and of the European pianists, Fray and Braggiotti. These artists have appeared with Chevalier in the various capitals on the continent as well as in the United States.

MONDAY CLUB, a civic organization of San Luis Obispo, California, has arranged for week-end tours through the San Simeon gardens and zoo, features of the William Randolph Hearst estate. This is the first opening of the 240,000 acre place to official tours.

THE HAWTHORNE CLUB, a small group of Scotchmen of San Francisco, meet each month for dinner and keep alive the traditions of the land of their birth. The birthday of Robert Louis Stevenson is always remembered by these men, who gather at Portsmouth Square to place a wreath on the monument to his genius.

CALIFORNIA FEDERATION OF WOMEN'S CLUBS will hold the State board meeting at Fresno, California, February 11. Annie Little Barry, president of the Federation attends the general federation board meeting, January 12, at Washington, D. C., and also is present at the conference on the cause and cure of war at the national capital.

UNITED STATES POLO ASSOCIATION announces tournaments and dates in California as follows:

Pacific Coast high goal handicap at Santa Barbara, February 6 to 20.
Pacific Coast Open Championships at Del Monte, February 27 to March 12.
Pacific Coast Circuit Event at Midwick Club, March 19 to April 2.
Pacific Coast Junior Championships at San Mateo, April 9 to 23.

UNITED STATES GOLF ASSOCIATION has announced the 1932 national amateur golf championship will be held over the Five Farms course of the Baltimore Country Club, Baltimore, Md., and the 1932 national open will be held at the Fresh Meadow Country Club, Flushing, Long Island.

(Continued on Page 4)

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Issay Dobrowen, permanent conductor of the San Francisco Symphony Orchestra, sails for Europe this month to fill a series of concert engagements. He returns to his duties in San Francisco in the summer.

MUSIC

SAN FRANCISCO SYMPHONY ORCHESTRA is conducted in the last half of the season by Basil Cameron, the young English director who was so popular last winter as guest conductor. Issay Dobrowen, the permanent director, returns to Europe in January to fulfill previous contracts, but next winter he conducts throughout the season. Fortnightly programs are offered by the orchestra on Friday and Sunday afternoons and on Friday evenings. The concerts of Friday and Sunday afternoons are identical but the well known "popular" concerts are given on Friday evenings. All concerts are given at the Tivoli Theater, San Francisco, California.

LOS ANGELES PHILHARMONIC ORCHESTRA, Artur Rodzinski, conductor, presents during the season fourteen pairs of concerts on Thursday evenings and Friday afternoons, and also provides fourteen Sunday afternoon concerts at the Philharmonic Auditorium, Fifth and Olive streets, Los Angeles, California. The dates for the month are January 14-15 and January 28-29 for the pairs, and January 10 and 24 for the Sunday afternoon concerts.

PORTLAND SYMPHONY ORCHESTRA Portland, Oregon, is conducted by Willem van Hoogstraten and provides ten evening and eight matinee concerts during the season. The dates and programs are: January 11, The Orchestra with Georges Enesco, violinist, as guest artist. January 17, Symphony concert. January 25, The Orchestra with Mischa Levitzki, pianist, as soloist. January 31, Symphony concert.

THE SYMPHONY ORCHESTRA of Seattle, Washington, continues under the direction of Karl Krueger, director for the past six years, throughout this season, when his resignation becomes effective. Reginald H. Parsons, president of the organization, announces the orchestra will continue to function, though deeply regretting the loss of Mr. Krueger.

VANCOUVER SYMPHONY ORCHESTRA, Vancouver, B. C., is under the direction of Allard de Ridder, a member of the Los Angeles Symphony Orchestra, who makes the trip north for the rehearsals and concerts. The next program is offered by the Orchestra, February 7, with Jan Cherniavsky, pianist, as guest artist.

YOUNG PEOPLE'S SYMPHONY CONCERTS, by the San Francisco Symphony Orchestra, open January 15 at the Tivoli Theater, San Francisco, California, under the direction of Basil Cameron. A series of three concerts was given at Oakland, California, in the early winter. The concerts are sponsored by a group of women headed by Mrs. Leonard Woolams, president, and Mrs. John D. Daly, vice-president, with Alice Metcalf, secretary-manager.

JUNIOR SYMPHONY, Portland, Oregon, is conductor by Jacques Gerskovitch.

WOMEN'S COMMITTEE of the Philharmonic Orchestra, Mrs. Cecil Frankel, chairman, announces a series of children's concerts will be given by the orchestra the last half of the season. The schedule includes two concerts on Saturday mornings, March 12 and April 16, at the Philharmonic Auditorium, Los Angeles, California. The concerts are sponsored by George Leslie Smith, manager of the orchestra, and are under the patronage of W. A. Clark, Jr., founder and sponsor.

YOUNG PEOPLE'S SYMPHONY CONCERTS are sponsored at Pasadena, California, by the Pasadena Junior League. This is the sixth season of the concerts and the second under the patronage of the League. The current concert is given by the full personnel of the Los Angeles Symphony Orchestra under the direction of Dr. Artur Rodzinski, in the afternoon, January 22.

MUSIC BRANCH, Community Arts Association, Santa Barbara, California, announces the musical season continues with the following events.

January 5, Los Angeles Philharmonic Orchestra, Artur Rodzinski, conducting, Granada Theater.

January 11, Aguilar Lute Quartet, Lobero Theater.

February 9, Mary Wigman, European dancer, Lobero Theater.

MUSIC AND ART ASSOCIATION provides an artist series of concerts at the Junior College Auditorium, Pasadena, California, in the winter season. The recital for the month is given by John McCormack, Monday evening, January 11. Jose Iturbi, Spanish pianist, is heard Friday evening, February 5.

COLEMAN CHAMBER CONCERTS were founded and are directed by Alice Coleman Batchelder. The concerts are given at the Community Playhouse, Pasadena, California, on Sunday afternoons. Six recitals make up the series for the season. The Aguilar Lute Quartet presents the current concert, January 10.

PACIFIC MUSICAL SOCIETY presents Mischa Gagna, Russian cellist, in concert, January 14, at San Francisco, California.

THE PHILOMEL SINGERS, R. H. Kendrick, director, with sixty members, present their midwinter concert, January 18, with Iris Canfield, cellist, the assisting artist, at Seattle, Washington.

THE SERIES OF MUSICAL EVENTS, given at the new Claremont Colleges Music Auditorium, Claremont, California, continue with Gunnar Johansen, Danish pianist, January 13.

A SERIES OF RECITALS are given by Kolia Leviene, cellist, and John Hopper, pianist, for the benefit of the cello and piano scholarship fund at the Cornish School, Seattle, Washington. The concert for the month is January 8.

CHAMBER OPERA SERIES, under the direction of Dr. Ian Alexander, is given at the Little Theater of the Palace of the Legion of Honor, San Francisco, California. Three intimate operas by Henry Purcell are announced: "Dido and Aeneas," January 28 and 30; "King Arthur," March 14 and 19; "The Faerie Queens," April 30 and May 2.

PIETRO GENTILE, baritone, is presented in concert by the Western Women's Club at the Community Playhouse, San Francisco, California, this month.

CALIFORNIA OPERA COMPANY was organized by Alberto Terrasi, baritone, expressly for the production of Italian operas in San Francisco, California, and the development of local vocal talent.

MARGARET TILLY, pianist, is heard in recital at the Scottish Rite Hall, San Francisco, California, January 18. The program includes a sonata by Roy Harris, one of the younger American composers.

THE SPARGUR STRING QUARTET, organized by John M. Spargur seventeen years ago, present their concerts in the Spanish Ballroom, Olympian Hotel, Seattle, Washington. The personnel is John M. Spargur, first violin, Albany Ritchie, second violin, E. Hellier Collins, viola, and George Kirchner, cello. The current concert is given January 15, and the recital early in February is the ninth.

JOSE ITURBI, pianist, is heard in recital at Meany Hall, Seattle, Washington, January 28th.

PHILHARMONIC ARTIST COURSES, under the management of L. E. Behymer, provide musical events throughout the season at the Philharmonic Auditorium, Los Angeles, California. The programs for the month include, John McCormack, January 5; Doris Kenyon, January 12, and Georges Enesco, January 26. Jose Iturbi, pianist, comes early in February.

SONOMA COUNTY SYMPHONY announces the appearance of Annie Louise David, harpist, as soloist in January. This artist also appears in February on the Piedmont Artists' course.

LYRIC CLUB, Seattle, Washington, gives a series of matinee musicals in the Junior Ballroom of the Olympic Hotel, February 1 and April 4. The club gives one public concert, March 15. Frederick Feringer directs the chorus.

ORATORIO SOCIETY of Seattle, Washington, J. W. Bixel, founder and conductor, announces the Haydn oratorio, "The Seasons," for performance in January, in honor of the two hundredth anniversary of the birth of the composer.

SUBSCRIPTION CONCERTS, under the direction of Selby Oppenheimer, include for the month a concert by John McCormack at Dreamland Auditorium, San Francisco, California, January 14; a joint concert by Kathryn Meisle and Georges Enesco at the Tivoli Theater, January 20. Kathryn Meisle gives an individual recital at the Auditorium Theater, Oakland, January 15, and Georges Enesco also gives a separate program at the Auditorium Theater, January 28.



Alga Baclanova, Russian actress of stage and screen, brings an intuitive depth to her role in "Grand Hotel" at the Belasco Theater, Los Angeles.

THE CIVIC ORCHESTRA of Pasadena, California, presents the second concert of the season, January 16, at the Junior College Auditorium. Mildred Marsh is the guest soloist of the evening. Reginald Bland is the director of this body of musicians, which is unique in its organization. All concerts are free to the public and the eighty-five talented musicians donate their services.

A PHILHARMONIC CHORUS to be affiliated with the Los Angeles Philharmonic Orchestra in the production of works requiring orchestra and chorus is the plan of Dr. Artur Rodzinski. Joseph Adam, who was associated with Dr. Rodzinski in Vienna, has been appointed chorus master. The Chorus expects to have the cooperation of the various industrial plants, business organizations and educational institutions, in which excellent potential chorus material exists.

PHILHARMONIC - COMMUNITY CONCERT COURSE, L. D. Frey, manager, offers a series of recitals at the new Polytechnic High School Auditorium, Long Beach, California. The artists and dates are: Luboshutz-mirovitch, January 8; Louise Arnoux, soprano, January 29; Don Cossack Chorus, February 19, and Kreutzberg Dancers, April 1st.

SUNDAY AFTERNOON CONCERTS at Memorial Park, Pasadena, California, are now under the direction of Mrs. S. Lavina Hole, who succeeds Mrs. Bertha Calkins Rusk, who resigned because of her recent marriage and forthcoming trip abroad. These park concerts were started by Mrs. Rusk eight years ago and she has built them up to a high standard, many well known vocalists, instrumentalists, readers and entertainers appearing on the programs. An interesting program is given the afternoon of New Year's day.

COMMUNITY ARTS ASSOCIATION, Palos Verdes Estates, California, presents a concert by the Saint Luke's Choristers at the Malaga Cove School Auditorium, Tuesday evening, January 12. The program is given for members and friends of the Association. The director is William Ripley Dorr. The soloists are Lloyd Jones, soprano; Robert W. Graham, tenor; Douglas A. Normington, baritone; Eddie Polo, violin.

DANCE AND PIANO CONCERT at the Community Playhouse, Pasadena, California, Monday evening, January 4, is presented by Verna Arvey, pianist-composer, and Walden Falkenstein and Charles Teske, creative dancers. A new dance number, entitled "To a Comedian," was inspired by Charlie Chaplin. The music for the Chaplin number is from Cadman's Hollywood Suite.

JASCHA GEGNA, Russian violinist, is heard in recital at the Friday Morning Club, Los Angeles, California, January 29.

THE MUSICIANS' GUILD of Los Angeles, California, composed exclusively of professional men musicians, holds the annual banquet, to which ladies are invited, January 11.

ISIDOR BELARSKY is heard in recital in the ballroom of the Biltmore Hotel, Los Angeles, California, January 8.

MUSIC LOVERS CLUB, Laguna Beach, California, meets the first Thursday in January with the recently elected officers. Mrs. S. J. Sherer, president, Miss Maud Robertson, vice-president, and Mrs. Hazel Gowan, secretary-treasurer. Mrs. Fern Burford, one of the charter members, is chairman of programs.

DRAMATIC AND MUSICAL SOCIETY of San Francisco, California, will present in February a comedy in two acts written by Blanche Baldwin McGaw.



The Neah-Kah-Nie String Quartet: Susie Pipes, first violin; Hubert Sorenson, second violin; Abraham Weiss, viola; Michel Penha, violincello. This quartet was organized by Susie Pipes and takes its name from the beach and mountain country in Western Oregon. It is essentially western and original in presentation, personnel and in programs.

DRAMA NOTES

THE COMMUNITY PLAYHOUSE, Pasadena, California, presents programs continuously throughout the year. A change of program is made on Thursday evening, the play running then for eleven performances, each evening and with Saturday matinees. There are no Sunday programs. Gilmor Brown is, and has been the director since the founding of the organization, which has attained an international reputation. The announcements for the month include:

To January 2, "Canaries Sometimes Sing," by Frederick Lonsdale.
January 7 to 16, "Berkeley Square," by John Balderston.
January 21 to 30, "Once In a Lifetime," by Moss Hart and George S. Kaufman.

COMMUNITY PLAYERS, Riverside, California, founded and directed by Janet Scot, have a well organized calendar of plays for the year, do excellent constructive work through the Workshop, and sponsor several advanced study groups. "The Curtain Call" is the printed voice of the players, director and assistants. The production for the month is "The Royal Family," by George S. Kaufman and Edna Ferber, and is presented for the usual four performances, January 19 to 22.

DRAMA BRANCH, Community Arts Association, Santa Barbara, California, presents a series of plays at the Lobero Theater during the season. The performances are usually given the first half of the month and include three evening presentations and a Saturday matinee. Paul Whitney is the director. The play for the month is "The Marquise," by Noel Coward, and the dates are January 7, 8 and 9. Mrs. Katharine Wills is cast as the vivacious Marquise.

COMMUNITY PLAYERS, Claremont, California, present their programs each month at the Little Theater in Padua Hills. The director is Mary C. Blaisdell. This group also sponsors a Workshop and the interest is generally sustained through Members' Meetings which are held twice a month. The next production is "Little Women," it is given for six performances, opening Tuesday evening, January 5. A novel feature is introduced in assigning the role of Laurie to two players, both Curtis and Carol Wilkinson appearing. Curtis assumes the role in the first two acts and Carol in the last two.

HOLLYWOOD PLAYMAKERS, in the Little Theater, Selma and Vine Streets, Los Angeles, present "These Pretty Things," January 20-30.

INGLEWOOD COMMUNITY PLAYERS announce the presentation of "The Alarm Clock," January 29-30, at the Women's Club, Inglewood, California.

THE YALE PUPPETEERS at El Teatro Torrito in Olvera Street, Los Angeles, California, announce a revival of last season's success, "Uncle Tom's Hebb'n." A new schedule of performances is effective January 1, Tuesdays and Wednesdays at nine p.m., "Caesar Julius," Thursdays, "My Man Friday," Fridays, "Mister Noah," Saturdays, "Uncle Tom's Hebb'n." Weekly matinees Saturdays at two-thirty. All evening programs are given at nine o'clock.

ROBIN HOOD PLAYERS, Laguna Beach, California, present "Rain" at the Playhouse, January 21, 22 and 23, under the direction of Wayne Moore. Richard Allen, business manager of this dramatic group, states it is their intention to bring new and popular plays to Laguna, plays for which high royalties must be paid, provided the public gives the needed support.

COMMUNITY PLAYERS, INC., Laguna Beach, California, hold a Members' Meeting at the Playhouse, January 5, for discussion of a complete reorganization of the theatrical department. Mrs. Nina McMillan is the recently elected president of the Community Club.

THE ANTIQUE PLAYSHOPPE at 1095 West 39th Street, Los Angeles, California, presents "Paramour" by Joan Stuart, January 11 to 15.

THE CIVIC LIGHT OPERA COMPANY continues a series of revivals of comic operas and operettas at the Geary Theater, San Francisco. The holiday production was "The Vagabond King."

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MAKER OF MEN

WILLIAM GILLETTE will be seen in "Sherlock Holmes," his most famous characterization, early in February at the Columbia Theater, San Francisco, California.

"GRAND HOTEL" is seen at the Curran Theater, San Francisco, California, late in the month with Olga Baclanova and Ian Keith in the leading roles.

THE ALCAZAR THEATER, San Francisco, California, announces Joe E. Brown in "Square Crooks," to be followed by Charlotte Greenwood in "The Alarm Clock."

THE TIVOLI THEATER of San Francisco, California, presents Seth Parker and his Jonesport neighbors, January 6 and 7.

SANTA MONICA BAY MUSIC ASSOCIATION is planning to produce Victor Herbert's "Red Mill" and Lehar's "Merry Widow," this season.

"LYSISTRATA" was chosen as the gay comedy with which to transform Carthay Circle Theater from the stronghold of cinema to the home of drama, if the adaptation of this Hellenic comedy can be classed in any sense as drama. Nance O'Neil is seen in the title role, and Dickson Morgan has given the play an unusually attractive production.

CINEMA

PRODUCERS OF SCREEN ENTERTAINMENT are not taking chances of overlooking any form of picture demanded by the unknown quantity—the public. Mystery films, such as the old-fashioned but still sure-fire brand "A Dangerous Affair," thrillers, but of another kind, such as "Dr. Jekyll and Mr. Hyde," and "Frankenstein," are flanked and contrasted by real homespun drama in "Way Back Home." Well known stars are featured in films made from recent stage successes, and in one instance at least the play and the film might be seen the same week. Helen Gahagan was appearing at the Belasco Theater in Los Angeles in "Tonight or Never" when the picture of the same material and name, made by Gloria Swanson, was released. Romance is offered by Ronald Colman in "The Unholy Garden," Joe E. Brown amuses in "Local Boy Makes Good," and in "Her Majesty, Love," just about everything is attempted and nothing attained, there is a bit of comedy, a strain or more of music, some romance and maybe drama, but even Marilyn Miller is not able to remove the stolidity. Jackie Cooper does not fail his fans and remains the same genuine, earnest little actor in "Sooky" that he has proved in former pictures.

MUSIC has been tested more than once but the George Gershwin compositions are used in "Delicious," the new Janet Gaynor-Charles Farrell film, and also in "Girl Crazy," giving this composer of rhapsodic blues numbers a better opportunity than he has yet had. Oscar Straus composed the music for the Chevalier picture, "One Hour With You," which followed rather naturally since "The Smiling Lieutenant" was adapted from the Straus operetta, "The Waltz Dream."

AMONG THE RE-MAKES is "The Cheat," this time with Tallulah Bankhead and Irving Pichel, and while the principals do the best they can with the material, it serves to prove that frequently once, and practically always, twice is enough. In order to work out a more or less happy ending the dramatic structure is so weakened and the menace strained as to leave nothing of any importance.

"HUSBAND'S HOLIDAY" is not the comedy the term might imply but is rather realistic drama, not so strong as the stage play "Marriage Bed" by Ernest Pascal, from which it is adapted. It is one of the triangle situations and in the screen version the wife finally regains the affections of the erring husband, while the play dwelt differently with that angle.

PROLOGUES will surely be in evidence on every hand now that Sid Grauman has returned to the Chinese Theater in Hollywood and has proved all his qualities as a showman. He provided real variety, good music, Perry Askam singing several numbers, dancers, tumblers and jugglers, and a genuine Grauman ensemble in "A Trip to Mystic Land."



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ART CALENDAR

BERKELEY

BERKELEY ART MUSEUM, 2270 Shattuck Avenue: Sheldon Cheney collection of Soviet posters. Water colors by Bella Rathjen.

CASA DE MANANA, 2816 Telegraph Avenue: Print Makers Society of California.

DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Paintings by California artists.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Avenue: To January 16, portrait and free drawings and engravings by Margaret Kidder. January 17 to 31, water colors by Park French.

BESKOW FRANKLIN-KENMORE GALLERY, 4950 Franklin Avenue: English, Flemish, French and Dutch portraits. Old Chinese paintings.

HOLLYWOOD PUBLIC LIBRARY, Hollywood Boulevard at Ivar Avenue: Plastic sketches by Tess Razalle. Camera pictures by Fred William Carter.

INTERNATIONAL SCULPTURE, Ltd., 8838 Sunset Boulevard: Replicas of famous sculptures from the ateliers of the National Museums of France.

KANST GALLERY, 6182 Mulholland Drive: Paintings by American and European artists. Open Sundays, 2 to 5.

POLK-BAYLY GALLERY, 8903 Sunset Boulevard: Paintings by American and European artists. Antiques and objects of art.

ROOSEVELT HOTEL, 7006 Hollywood Boulevard: Paintings of the Orient by William Hiller, from the Don Wells art galleries.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: January exhibition by members of the Laguna Beach Art Association.

LOS ANGELES

AINSLIE GALLERIES, Barker Brothers: Paintings by American and European artists. The Ainslie Galleries in New York, of which the Los Angeles galleries are a branch, are now located in the Waldorf-Astoria Building.

ART CENTER SCHOOL, 2544 West Seventh Street: New York Pictorial Salon photographs by Will Connell.

BARK N' RAGS, 729 North Western Avenue: Throughout January, oils, water colors and wood-block prints by Stephen Hospoder.

BARTLETT GALLERY, 3358 West First Street: January 1 to 16, paintings by Bert C. Cressy. January 16 to 31, paintings by Elizabeth E. Sherman.

BILTMORE SALON, Biltmore Hotel: January 4 to 23, water colors of India by W. S. Bagdatopoulos.

CANNELL & CHAFFIN, 300 Wilshire Boulevard: General exhibition of prints and paintings. Objects of art.

ELFERS STUDIOS, 3275 Wilshire Boulevard: Tapestries and stained glass from the Victor Merlo Collection of Renaissance antiques.

KANST GALLERIES, 3349 Wilshire Boulevard: January 15 to 31, paintings by Maurice Braun. Paintings by American and European artists.

LOS ANGELES MUSEUM, Exposition Park: Figure paintings by Kathryn Leighton. Landscapes by H. Raymond Henry. Sculpture by Henry Lion. Marines by Paul Lauritz. Fifteenth Annual International Salon of Photography, sponsored by the Camera Pictorialists of Los Angeles. Museum open Sundays 2 to 5; week days 10 to 4.

Dr. William Alanson Byran, director of the museum, has announced the appointment of Victor Merlo as Honorary Curator of Classical Art. A new gallery of classical art, organized from Mr. Merlo's collections, will shortly be opened at the museum.

NEW STENDAHL ART GALLERIES, 3006 Wilshire Boulevard: To January 16, theatrical sets and costume designs by Hugo Rumbold. January 4 to 31, paintings by Morgan Russell and S. MacDonald Wright. Lectures: January 9, Mr. Russell on "Ancient and Modern Art"; January 13, Mr. Wright on "Art Forms"; January 16, Mr. Russell on "Latin Versus Nordic Races in the Plastic Arts"; January 20, Mr. Wright on "Art Evolution." Admission to each lecture will be 50 cents, and the hour 8 p.m.

PLAZA ART CENTER, 55 Olvera Street: Works by artists and designers in the motion picture industry.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts, and Oriental art. Open



Photograph copyrighted 1931 by Philip R. du Bois

THREE HOLY WOMEN

This lovely composition, gorgeous in color and exquisite in drawing, is from the brush of the distinguished artist, Stanton MacDonald Wright, who with his equally distinguished fellow synchronist, Morgan Russell, is holding an exhibition this month at the New Stendahl Galleries on Wilshire Boulevard, Los Angeles. The painting was inspired by contemplation of the lives of three saintly women in the histories of three great religious systems. The three women (left to right) are Kwan Yin, the Chinese goddess of mercy, known also as the perfect virgin; Mary, mother of Jesus, the perfect mother, and Sita, beloved of Rama, the perfect wife.

daily 1 to 5. Near the museum is the Casa Adobe, a replica of an old California Spanish ranch house, with authentic furnishings of the period throughout; open Wednesdays and Sundays, 2 to 5.

Frederick Webb Hodge, formerly of the Museum of the American Indian, Heye Foundation, New York, this month takes up his duties as director of the Southwest Museum. He succeeds Dr. James A. B. Scherer, who resigned some months ago.

TEMPLE B'NAI B'RITH, 636 South Hobart Boulevard, at Wilshire: Opening January 20, exhibition of paintings, silver castings and ivory engravings by Professor Boris Schatz, founder and director of the Bezalel School of Art in Palestine. At the invitation of Rabbi Magnin, the exhibition comes to Los Angeles from San Francisco, where it is shown at the Temple Emanu-El until January 16.

WOMEN'S UNIVERSITY CLUB, 943 South Hoover Street: January 14 to 31, water colors by Karoly Fulop.

OAKLAND

BREUNER'S GALLERY, 15th and Clay Streets: Paintings by Seldon C. Gile, William A. Gaw, William H. Clapp, Paul A. Schmitt and Forrest Brissey.

OAKLAND ART GALLERY, Municipal Auditorium: Sculptures, water colors and drawings by Gertrude Boyle Kanno. Water colors, oils and wood block prints by Campbell Grant. Gallery open 1 to 5 daily.

PALM SPRINGS

DESERT ART GALLERY: January 1 to 15, paintings by Jeannette Johns.

DESERT INN STUDIO: Works by Gordon Coutts, Clarkson Coleman, Raymond Knott, Lewis Carleton Ryan and others.

DALZELL HATFIELD GALLERIES, El Paso Building: Paintings of western subjects by Thomas Moran. Sculpture and prints.

HARRY B. WAGONER GALLERY, El Mirador Hotel: Paintings of western subjects by western artists.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library, Palos Verdes Estates: January 6 to February 7, exhibition of sculpture by Atanas Katchamakoff, under auspices of the Palos Verdes Community Arts Association.

PASADENA

MARTA af EKENSTAM, 765 East Del Mar Street: Hand-wrought repousse silver, gold, copper and brass. Sculpture in ivory, ebony and turtle shell.

HAYROLD RUSS GLICK STUDIOS, 1681 N. Foothill Boulevard: Exhibition of full-size detail and perspective drawings of fire screens, fire tools and wood holders.

KIEVITS GALLERIES, Hotel Vista del Arroyo: Paintings by American and European artists.

S. MACDONALD WRIGHT

GEORGE M. MILLARD STUDIOS, 645 Prospect Crescent: Rare books and prints, tapestries, paintings, antique furniture, old silver and other objects of art.

FRANK MOORE GALLERY, Huntington Hotel: Western living artists. Throughout January, paintings by the Taos group.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Avenue: Contemporary prints. Flower paintings by J. Henry Sharp of Taos. Paintings by Grace Hudson. Oriental art.

PASADENA ART INSTITUTE, Carmelita Gardens: January 3 to 31, Fifth Annual Exhibition of paintings by California artists.

Of some two hundred paintings submitted to this exhibition, eighty were accepted by jurors John Hubbard Rich, Clarence Hinkle and Orrin A. White, who functioned also as the jury of awards, with the following results: Gertrude Streator Thomas Prize (\$100) for landscape, to Thomas L. Hunt, for "After Rain." Honorable mention to Millard Sheets for "The Homestead."

John Burnham Prize (\$50) for still life, to Raymond Monrichard, for "The Florentine Bowl." Honorable mention to Mabel Alvarez for "Tropical Still Life."

Pasadena Art Institute Prize (\$50) for seascape, to Paul Starrett Sample, for "Storm Outside." Honorable mention to Norman Chamberlain for "Carmel Rocks."

Pasadena Art Institute Prize (\$50) for figure or portrait, to Eleanor Colburn, for "In Her Hogan." Honorable Mention to Marjorie Parry Cummer for "Summer Evening."

SAN DIEGO

FINE ARTS GALLERY OF SAN DIEGO, Balboa Park: To January 3, sixth annual exhibition by members of the Art Guild of the Fine Arts Society of San Diego. Permanent collections.

SAN FRANCISCO

ART CENTER, 730 Montgomery Street: To January 9, oils and water colors by Gene Kloss. January 11 to 23, paintings by Lou M. Post.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: To January 5, prints and textiles by Mary J. Coulter. To January 25, paintings, drawings and prints by pupils of the Mexican Open Air Schools. Throughout January, exhibition of more than two hundred prints (etchings, lithographs and wood cuts) by seventy-five contemporary German artists; International Photographic Salon; etchings by Eugene Higgins; etchings and drypoints by Roi Partridge; photographs by Imogen Cunningham. January 20 to February 20, original drawings by Rockwell Kent for Herman Melville's "Moby Dick"; etchings by the contemporary English artist, Robert Austin.

PAUL ELDER GALLERY, 239 Post Street: Exhibition of work by students of the art department of Mills College.

GALERIE BEAUX ARTS, 166 Geary Street: Art of school children, American and Mexican. The Mexican children have sent principally sculptures in wood, terra cotta, bronze and lead, while the American boys and girls

are represented with drawings and paintings by students of the Presidio Open Air School, San Francisco, and the Peninsula Creative School, Palo Alto.

GRUEN STUDIO EXHIBITS, 1800 Broadway: Etchings and lithographs by Saul Raskin. Water colors by Robert Weller.

GUMP GALLERIES, 246 Post Street: Exhibition of original etchings by Rembrandt.

PALACE OF THE LEGION OF HONOR, Lincoln Park: January 1 to 30, paintings by John Whorf. January 4 to February 3, paintings by Yoshida Sekido. January 5 to 31, works by Negro artists. January 10 to February 10, British water colors. January 17 to February 16, paintings by Ray Boynton.

SAN FRANCISCO ART ASSOCIATION, Chestnut and Jones Streets: Timothy Pflueger, architect, was chosen president of the association at its recent annual elections. He succeeds William L. Gerstle. His fellow officers for the coming year will be Walter S. Martin, first vice-president; Edgar Walter, second vice-president; William W. Crocker, treasurer, and H. Oliver Albright, secretary. New members of the board of directors are William W. Crocker, Julius Pommer and Sydney Joseph, who will serve with continuing members of the board, Arthur Brown, Jr., Laurence I. Scott, Templeton Crocker and William L. Gerstle.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: Throughout January, works by members of the San Francisco Art Association. Prints by Zhenya Gay.

SANTA CRUZ

SANTA CRUZ AUDITORIUM SUN PARLORS: January 31 to February 15, fifth annual art exhibit sponsored by the Santa Cruz Art League. A total of \$450 in prizes will be awarded by a jury consisting of Aaron Kilpatrick and William A. Griffith, painters, and Thomas C. Howe, Jr., director of the California Palace of the Legion of Honor, San Francisco. Works to be shown in the exhibition must arrive by January 24. For information write Santa Cruz Art League, Box 122, Seabright, California.

STANFORD UNIVERSITY

ALLIED ARTS GUILD, Arbor Road: Fine craft work in wood, metal, pottery, textiles and other mediums.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: The Louis Terah Haggin collection of paintings by American and European artists. Open daily except Monday from 1:30 to 5; Sundays, 10 to 5.

PORTLAND

PORTLAND ART ASSOCIATION now has its headquarters in the new Portland Art Museum recently opened at West Park and Madison Streets.

DETROIT

DIEGO RIVERA, whose fresco for the San Francisco Stock Exchange Lunch Club was reproduced in the December number of California Arts and Architecture, is now in Detroit, where he has begun work on a wall decoration for the garden court of the Detroit Institute of Arts. His assistant on this commission is a California artist, Albert Barrows of Monterey.

NEW YORK

MAXINE ALBRO, California artist, is holding an exhibition of her work at the Delphic Studios, New York City. In the exhibition are paintings and drawings which Miss Albro did recently while in Mexico.

WASHINGTON, D. C.

CALIFORNIA ARTISTS who have been recent exhibitors at the Sears, Roebuck Galleries, 1106 Connecticut Avenue, include Adele Herter and Albert Herter of Santa Barbara, paintings; Elizabeth Norton of Palo Alto, etchings, drypoints and woodblock prints in color; William S. Rice of Oakland, woodblock prints in color.

Operating the galleries until recently occupied by the National Art Center, the Home Construction Division of Sears, Roebuck and Co. pledges itself, in the following commendable words, to maintain the ideals of its predecessor:

To promote, stimulate and guide toward practical expression the artistic sense of the American people.

To maintain in the National Capital suitable quarters for exhibition purposes, lectures, musical and dramatic performances.

To encourage the publication and circulation of news, suggestions and discussions relating to the arts in every form.

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T. T. Hawksworth is manager of the Sears, Roebuck Galleries, and Theo. J. Morgan director.

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A Panel in Plaster of the Madonna
by Norman Chamberlain

AN ARTIST WITH PLASTER

PLASTER, in the days of the early Renaissance, had a magic quality. It caught and held, on its enduring surface, the soft-hued dream of Giotto, Gozzoli and Ghirlandajo. The thick Romanesque walls fulfilled well their function of shelter and support, but they also reflected the glory of angelic visions.

With the introduction of stained glass and casement windows, walls became thinner and surfaces of smaller compass. Centuries had to pass before the architects realized again the charm of smoothly plastered walls. The Southland's interest in Spanish Renaissance, along with the allied art of Italy, France and England, has created a demand here for broad-spaced backgrounds against which rest the dark, waxed woods of chest and chair.

It was not until ten years ago that an artist in Pasadena began his experiments in plaster with the view of evolving a wall surface which would harmonize with the charming new architectural effects of the day. Though born and brought up in a community which looked on plaster as a mere covering for the dry bones of a building, he had the vision to see this substance incorporated into the very essence of the architect's design. Aware of the infinite pliability of his material, and its adaptation to color, he knew that walls could be made of any desired tone so long as that tone is softly inconspicuous. Above all, he sought to create, in surfaces, that precious patina of age which adds the indescribable charm to historic walls.

It took patient months of experimentation for Mr. Keck to evolve the right material, to work up a plaster which had the softness of finish and refinement of texture commensurate with his ideals. Having found a satisfactory formula for his basic plaster, he next tried various effects of blending pigment with plaster so that tone was achieved without undue emphasis of color. Having mastered the use of color, the last step was to create a finish which would bring out the quality of the plaster, would emphasize the warmth of color, and would reflect from the walls a glow of richness worthy of the general architectural beauty of the house.

Working with his own sensitive fingers, he has found that the best patina is procured only by rubbing with a specially prepared wax the modelled surfaces of the walls. The soft undulations achieved by the hand-smoothed method give the ultimate in reflections, and banish for all time the tiresome flatness of mechanically even surfaces.

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Panel of plaster in an entrance hall designed by Architects Myron Hunt and H. C. Chambers. Painting by Alson Clark

Among the houses enriched by this plaster may be named the home of Mrs. Franklin Booth in the Los Feliz hills. In the course of his work here, Mr. Keck noticed the sunset glow streaming through the western windows. Thereupon he incorporated into his plaster subtle rose and yellow tints which caught and reflected back in manifold degree the natural glow without.

The Stevens home, in San Rafael, Pasadena, the William R. Staats house on Grand Avenue, Pasadena, the Slocum home on Orlando Road, San Marino—have walls done by this process. The Warner house, on Orange Grove Avenue, Pasadena,—designed by Marston, Van Pelt and Maybury—is another instance of the added artistry of antiqued plaster. In the Staats house there was used a motif furnished by the black and white marble floor in the hall to introduce into the oyster-white plaster flecks of black, thus achieving a perfect blending of wall and floor.

Harwood Hewitt, a product of the Beaux Arts, Paris, was the first architect to recognize the value of Keck plaster, and employed it effectively in the Hansen house, Flintridge, and in the McIver home, in Phoenix, Arizona. Acknowledgment of its worth followed quickly, and Mr. Keck worked successively with Myron Hunt, Coate, Kaufmann and many other artists in design. With Myron Hunt, he did Mrs. Knapp's house in Montecito, and Mrs. Emery's home in San Marino. So highly did Mrs. Emery think of Keck plaster, that both of her daughters used it in their homes, Mrs. Grant in her Beverly Hills home and Mrs. Taylor in the Oak Grove home.

Florence Vidor's home in Hollywood, designed by John Frauenfelder, is another happy example of well-plastered walls. Harold Lloyd's home, for which Webber and Spaulding were the architects, also boasts the hand-wrought product. In the Burkhardt home, the dining room and library had Old English cove ceilings embellished with arabesques of the Tudor period. The softly modelled plaster showed up beautifully in the rich design. This home, in San Marino, designed by Hudson and Monsell, is another instance, if instances need be added, of the sincere appreciation of the modern householder for a type of wall which persons of taste and discernment have always preferred.

Another use for this plaster has been evolved by artists who see it as a medium for mural paintings. Alson Clark, Norman Chamberlain, and David Tauszky have used this surface instead of canvas as background for pictures, since they find that it gives a much mellow tone to the pigment, when the antique effect is desired. Madonna groups have been found to be especially effective and, incidentally, are perfect as decorations in homes of the Spanish or Mission type.

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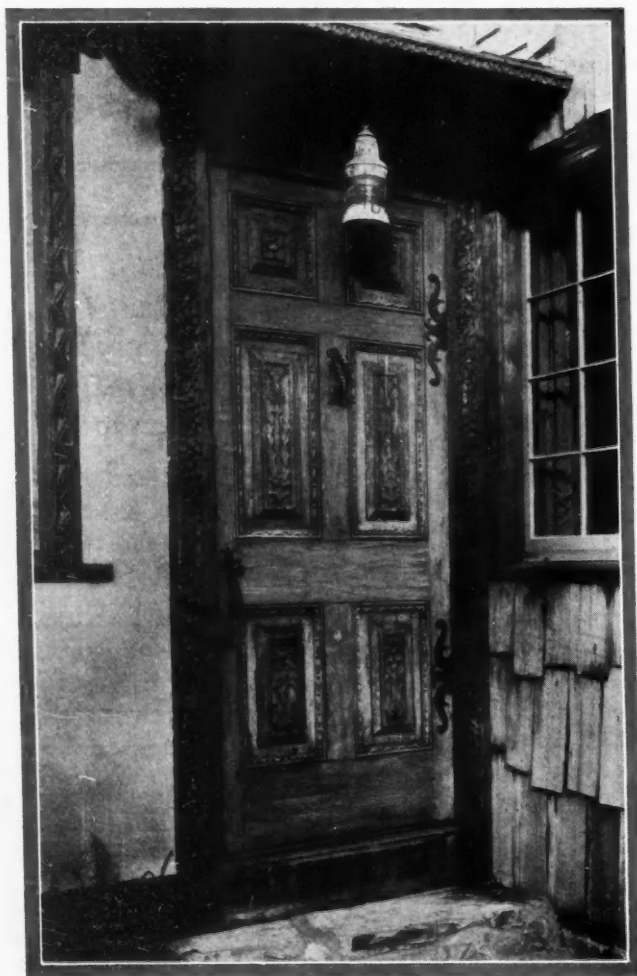
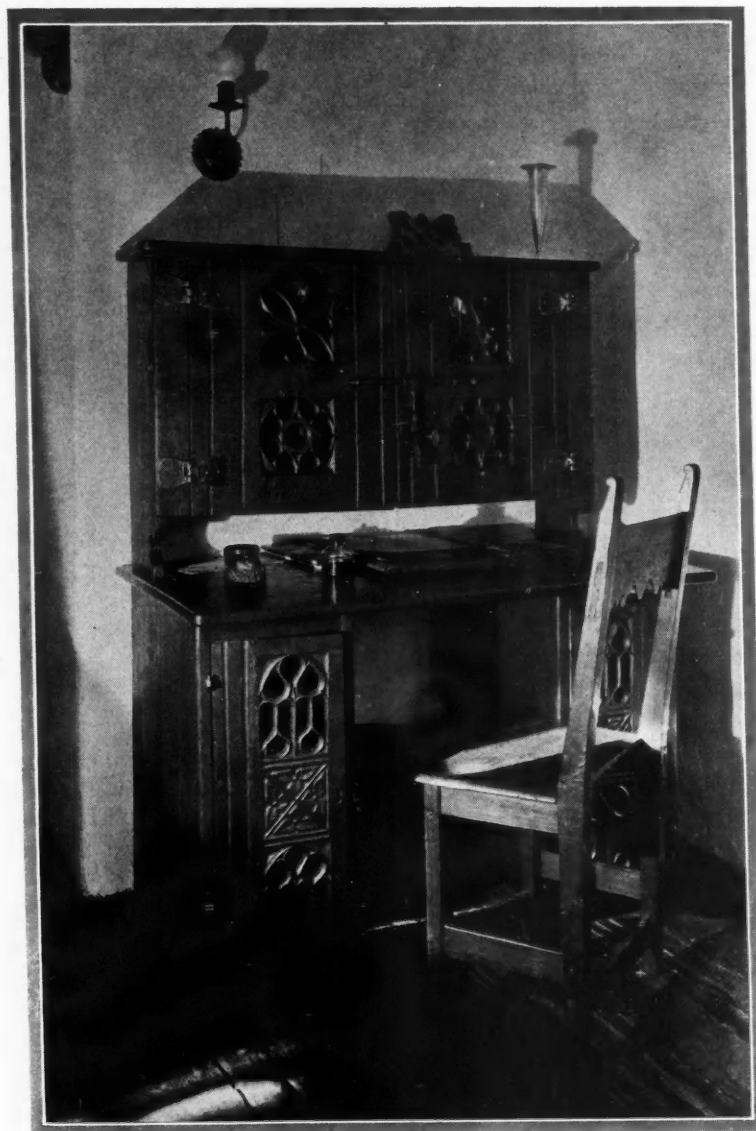
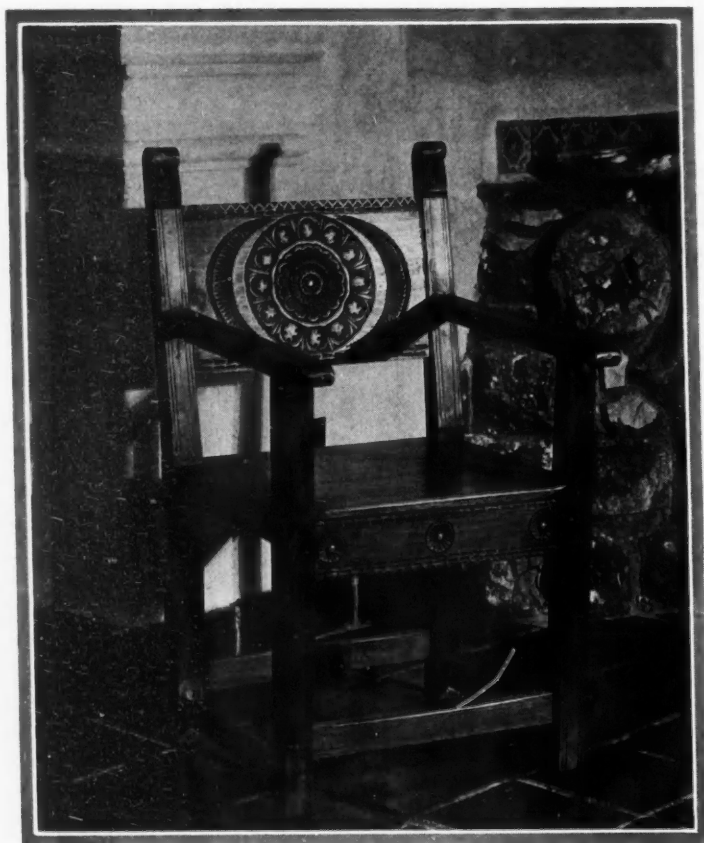
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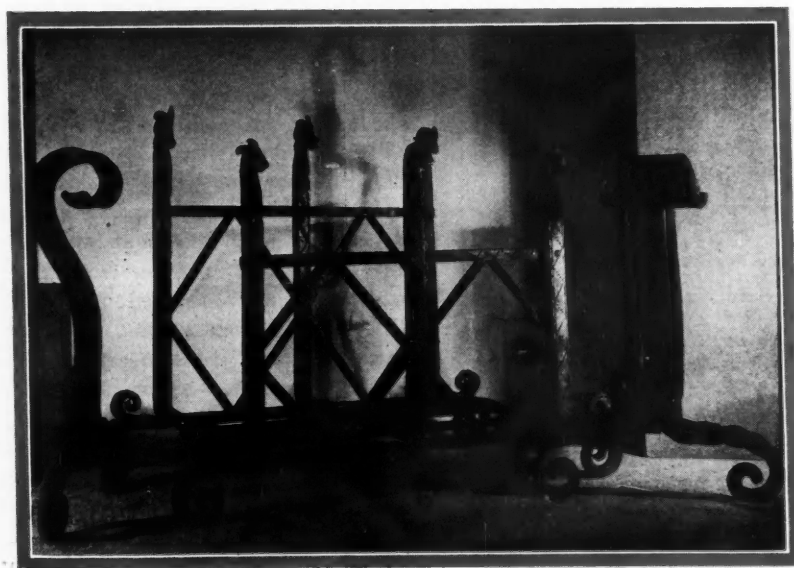
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JOHN CATLIN
CARMEL

The irons from this forge are made at open hearth fires upon anvils by the hands of craftsmen who love their work; according to the truest traditions of

HAND WROUGHT IRON



As samples of the fine craftsmanship of Carmel artists, there are shown above some furniture by Edward Raymond Moffit; at the left, a doorway by C. M. Sayers (who conducts a school of wood-carving) and below, a grotesque wood rack and andirons from "The Forge in the Forest" (John Catlin).



MANY OBJECTS OF ART ARE PRODUCED IN CARMEL

PUBLISHER'S COMMENTS

PRESIDENT HOOVER'S astute selection of the modern American home on which to focus the attention of the country just now, shows a deeper knowledge of our economic problems than does any other move yet made to solve them. For behind the depressing smoke screen made by the dailies, weeklies and monthly magazines edited in these United States by emigrants from Europe, Asia and Africa, there are two great, solid bodies of American citizens:—the descendants of American Colonials who cannot be frightened out of their home life by European chatter; and the remaining forty-five per cent of our population who, born of European parents, have never known a real American home, modern or otherwise. If the millions in the last named group can be inspired to own their own homes and make them modern, the wheels of merchandizing and manufacturing will begin to turn forthwith.

California Arts and Architecture will do its utmost to further the President's hope that every family may be installed in a modern, American home. That the Pacific Coast architects have developed unusually fine small homes has been accepted as fact by the Mississippi Valley and the Atlantic border. To show these houses and to set forth the American spirit which illuminates them will be the object of every coming issue; and to enable the friends of the magazine to help spread all over the East and Middle East the new gospel of modern living, a reprint showing the modern home of the month will be published, light as to postage, and sold in bulk at a nominal price.

VERY frequently, when soliciting advertising, members of our staff hear the comment, "Yes, I know your magazine well. My wife enjoys it very much. It is beautifully gotten up but—" and then a long and involved explanation of the peculiarities of the product and its market. Now, of all times, when merchandising methods are undergoing radical changes, buying habits reformed, snap judgment should be replaced by careful analysis. What may have been a good advertising medium last year may prove to be a very poor one this year.

During the past few years a very definite change has taken place in the character and policy of many magazines. It is predicted that many consolidations and changes of magazines and newspapers will take place this year. We sincerely believe that the policy of this magazine, adopted in the early part of 1929, is a constructive and beneficial one. That it was radical and quite different we acknowledge, but its reception by a representative group of intelligent and discriminating people of California assures us that the magazine is not only "beautifully gotten up," but is read and appreciated. Its month-by-month presentation of new developments in all the arts, interests not only the professional artist and craftsman but also the people whose living conditions are affected by the environment of home life and surroundings.

It is our purpose to continue with a definite policy of publishing material which we believe to be interesting, instructive and especially meritorious. That the magazine is of sufficient interest and value to cause nearly seven thousand people to buy it each month should be ample proof that it occupies a definite position of influence. Its value as an advertising medium lies not alone in the total number of readers (conservatively estimated at forty thousand) but also in the character and affluence of these readers.

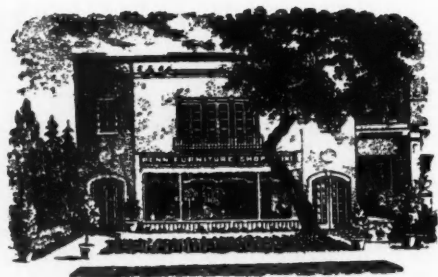
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We wish to thank our patrons for their splendid support during the past year and welcome the opportunity to be of further service to them during the coming year.

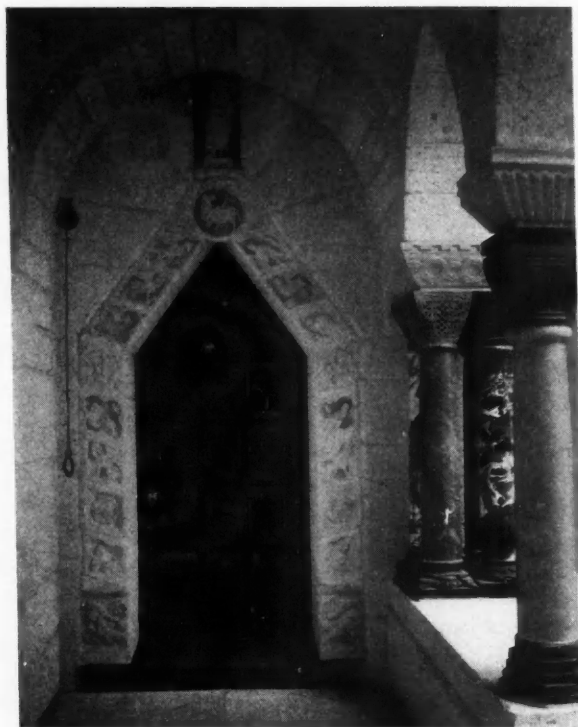
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FROM SAN MATEO TO PEBBLE BEACH

Designed by one of California's really distinguished architects, the late George Washington Smith, and built by the most skilled craftsmen and famed artists from all over the world, the Pebble Beach house of Mr. and Mrs. Paul Fagan is important, and we are grateful to have taken an important part in its furnishing.

PENN FURNITURE SHOPS, Inc., at San Mateo have contributed to the harmonious interior decoration, the "livability" of several of the Monterey Peninsula homes illustrated in this number.



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EDITOR'S NOTE BOOK



IT would be invidious to designate any one section of the great state of California as being supreme, either as to natural beauty or as regards human achievement. But one of the main sources of our pride in, our love for, this sun-kissed, sea-washed land of ours, is the way in which human developments have been adapted to natural conditions.

This varies in degree and kind, is far from perfect; some instances are outstanding in the measure of their success, and thus may be used as examples to point the way. Progress, probably, comes not so much from initiations as from emulation.

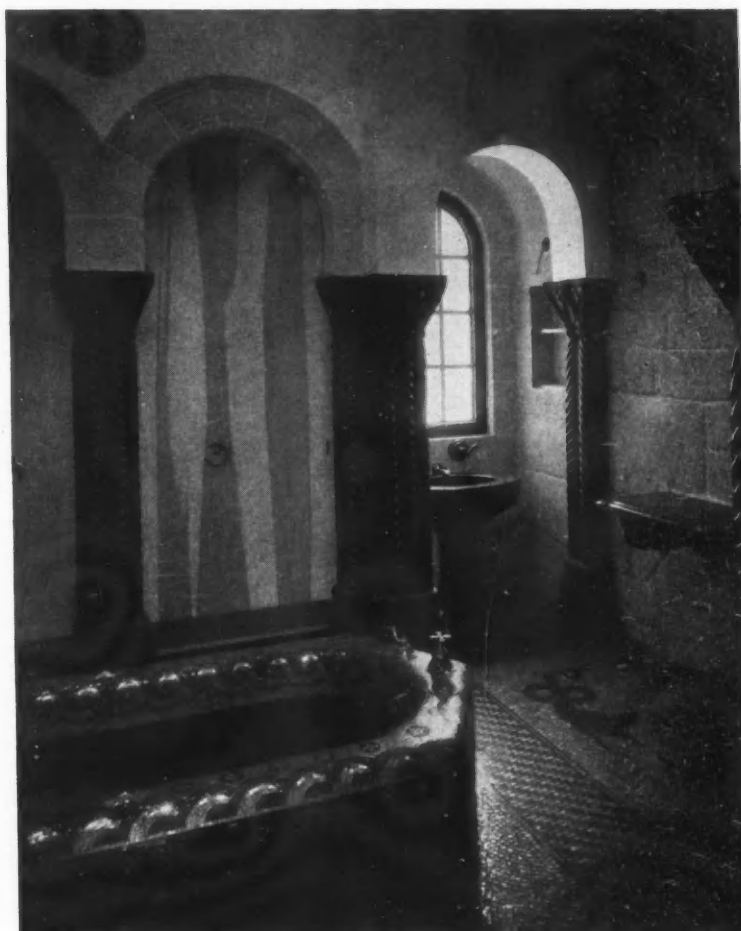
One of these outstanding instances of appropriate and appreciative development is described, illustrated, at some length, in this issue. The scenic beauty of the Monterey Peninsula has been recognized since the very earliest settlements in California. Fortunately, it was not ruined or defaced by the itching fingers of speculative realtors. Being largely under one ownership, it was comparatively undisturbed until the time came when economic conditions required greater returns on the investment.

And happily for the state and its visitors, the necessary developments were controlled by a leader of rare foresight, discrimination, courage. To Mr. S. F. B. Morse (a name familiar to every school boy—as artist, engineer, inventor, in an earlier generation) must be given the principal credit for the wise policy that has governed the new growth. During these fifteen or twenty years, under his controlling hand or guided by his counsel, a great area has been made available for the use and enjoyment of increasing numbers of people, without losing its original beauty and character; indeed, art has added beauty to nature, to a very large extent.

It is not enough to say that all California takes an interest in the Monterey region—for many thousands of visitors have carried its fame throughout the civilized world. It is, perhaps, in a class with Yosemite—Burbank—Helen Wills, when one considers the high points of publicity; and Hollywood, if not too particular about the kind of publicity. The developments around Monterey are now so well established that we may expect it to continue increasing in value as a state asset, adding to the happiness of lovers of beauty and country life.

For over half a century, in fact, without abatement from the time when Captain de Anza brought pueblodores there, on his trip to settle San Francisco, the first city of California, San Francisco and Monterey, once its state capital, have been closely connected. Much of the early history of the state of California finds its setting about both the Bay of San Francisco and the Bay of Monterey, and the citizens and financial leaders of both have made that history notable. The man whom we present on this page has amalgamated that history and the whole recreational interest of world sports into the California season. This combination of romantic history, climate and amateur sportsmanship proves that the future of the Pacific Coast is in good hands.

Gradually the whole fascinating countryside, mountains, deserts and southland Riviera will fall in line with the *dolce far niente*, the enterprise, and adaptability of California and will present, with Monterey, a clear picture of its destined popularity.



George Washington Smith, Architect

A BYZANTINE BATH ROOM

in the home of Mr. and Mrs. Paul Fagan,
Pebble Beach, California

The walls of this unusual bath are Ramages Antiques stone, with vaulted ceilings covered with abalone shell. Columns are of Belgian Black Marble; floor, black and gold mosaic, which is also used for the rim of the carved black marble tub.

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A MONTHLY MAGAZINE COVERING THE FIELD OF
ARCHITECTURE AND THE ALLIED ARTS AND CRAFTS

JANUARY, 1932

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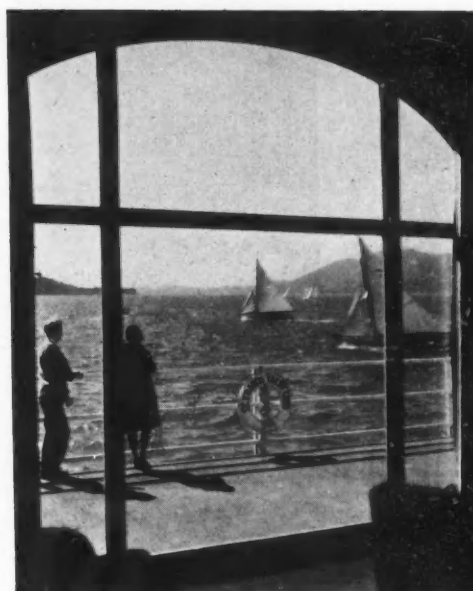
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PLAYING TAG ON SAN FRANCISCO BAY
Looking through one of the windows in the great
lounge room of the St. Francis Yacht Club on
the Marina.

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Published by

WESTERN STATES PUBLISHING COMPANY, Inc.
627 South Carondelet Street 557 Market Street
Los Angeles San Francisco

President and General Manager

George H. Oyer

Secretary

J. B. Johnson

Manager of San Francisco Office

J. Leslie Meek

Advertising Staff

Nelson H. Partridge, Jr.
Charles H. Wallace

Chicago Office New York City Office:
608 Otis Building 415 Lexington Avenue

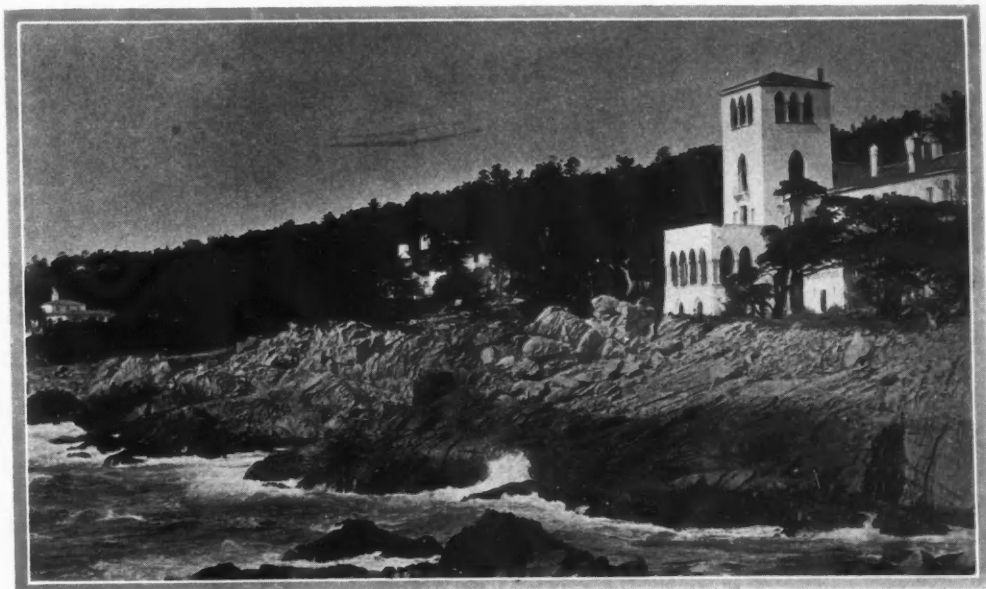
Price mailed flat to any address in United States, Mexico
or Cuba, Three Dollars a year; Single Copies, Thirty-five
Cents; to Canada, Four Dollars a year; Foreign Countries,
Five Dollars a year.



From a photograph by J. P. Graham

THE SPORT OF KINGS

is enjoyed each spring and fall on the Del Monte mile track, as this spirited photograph of a thrilling moment gives evidence. The horse has returned to favor. Thoroughbreds are being raised in the valley for racing, jumping, polo.



Many villas edge the rugged coast of Pebble Beach; at the left is Mr. Charles Crocker's new residence, designed by Arthur Brown, F.A.I.A.

ARCHITECTURE RESTS ON THE LAND

A Review of Pebble Beach and the Monterey Peninsula

By IRVING F. MORROW, A. I. A.

ONE of the ideas that arose with the interpretative histories, and now belongs in every inspirational talk and article on the Appreciation of Architecture, is that this art is the true index and measure of civilization. Whatever its value, the idea is in fact but part of the truth; hence a source of misconception such as incomplete generating principles always become. For architecture is too apt to be presented as a purely spiritual abstraction, divorced from that sustaining and enveloping nature which must perforce be either integrated, metamorphosed, or blithely ignored. The first policy exacts insight, humility, long communion; arrogance is too prone to impose the second; and complacency to tolerate the third.

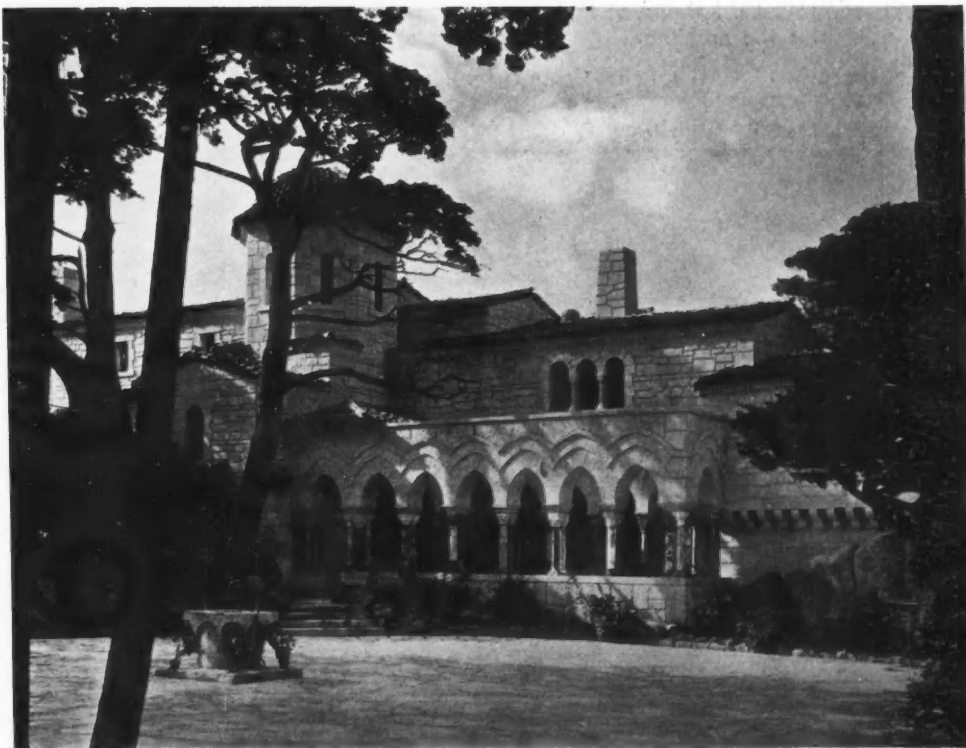
When looking for the sources and the quality of a people's emotional life, which are among the most significant things about a civilization, no inquiry, perhaps, is more pertinent than:—What have they done with their land? Is it treated with affection, contempt, or indifference? I often recall with peculiar satisfaction an inconspicuous passage in which Anatole France is recording travel reflections. "It is a little French town", he reminisces; "our fathers' shades still haunt its gray walls and its avenues of arch-trimmed lindens; it is replete with memories. It is venerable and sweet."

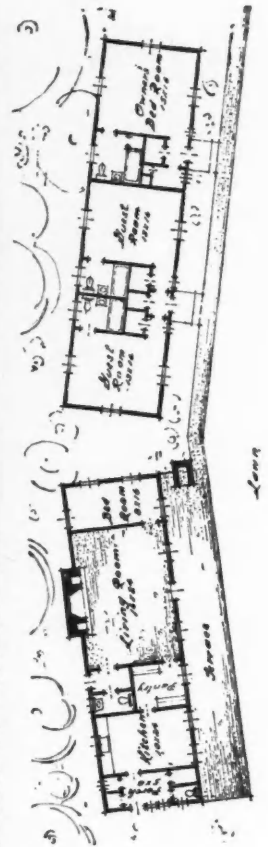
The Byzantine "castle" of Mr. and Mrs. Paul Fagan is unique, even in picturesque Pebble Beach. Its stone and marble were brought from Europe, woven into a building design by the late George Washington Smith, A.I.A.

Now to commend a town for memories, venerability and sweetness indicates one attitude toward life. We are much more accustomed to hear "up-and-coming" pronounced as the greatest, if not the sole possible recommendation; which bespeaks a different one. Surely it can be no accident that, throughout much of the last century in the United States, emotional poverty and its concomitant, artistic sterility, went hand in hand with the most disheartening desecration of land and water. Mutilated countryside; forests

hacked and charred; defaced highways; scarred hills; polluted streams; waste and garbage dumps; flimsy and unkempt structures; all of these things and more of their kind preluded social and economic effects that were deplorable enough. But that is a story apart. I am here confining myself to spiritual and aesthetic results.

Economists agree that all wealth has its source in the land. The theorists proclaim it as a principle, and the practice of the practical ones implied it no less specifically. Human societies can be classified according





The informal lines of the home of Mrs. T. W. Van Ess were designed by Mr. Raiguel to fit into its arbor of oaks and pines—Up in the Carmel Valley is the "River Ranch" of Mr. S. F. B. Morse, a fishing and hunting camp where the owner and his friends can retreat for a few days to the heart of nature, where comfort and sport are not opposed. W. O. Raiguel, A.I.A., was the architect.

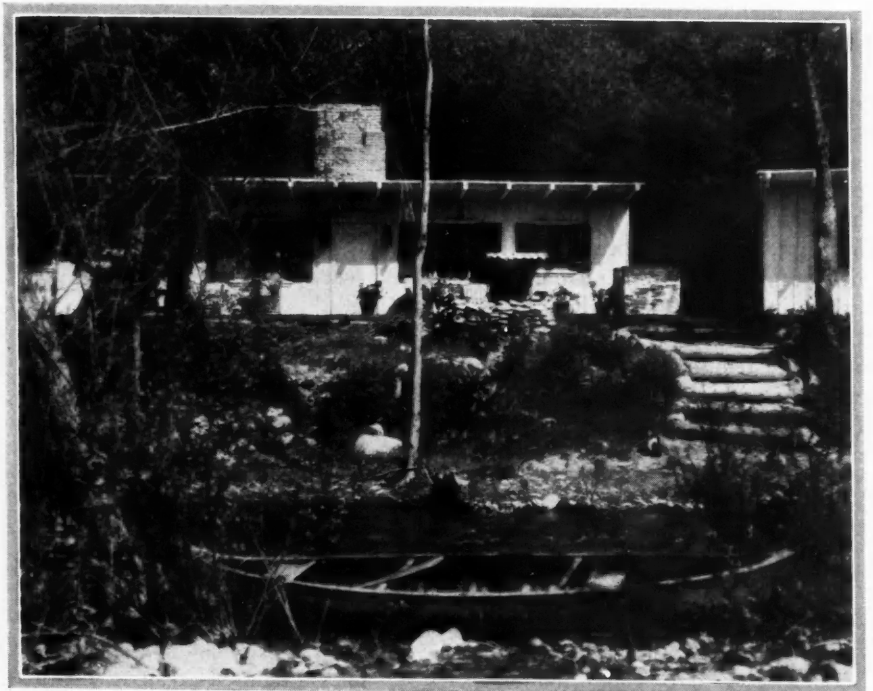
to the particularities of land tenure. Let me try to place architecture in a somewhat analogous light, as deriving at least a substantial and very essential part of its value from the land.

I say architecture, because we are in fact reckoning now only with that art. In the other arts the connection can be traced, in a sense, only symbolically and by indirect

tion; in architecture it becomes visible in a direct and almost tangible way. People who would find it difficult or far-fetched to admit such dependence in the case of poetry, sculpture, music, even painting, can readily appreciate this much more literal way in which architecture rests on the land. I am not, of course, referring to mere physical support. To remain



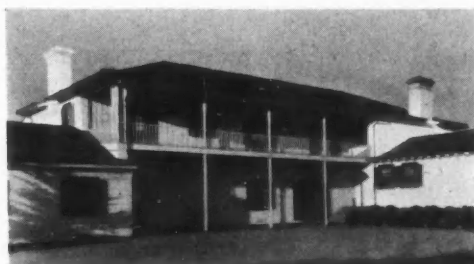
Photographs by J. P. Graham



within the confines of aesthetic considerations, in direct, and sometimes very insistent ways, the ground and country which underlie and surround buildings dictate the forms and characters they assume. Communications and outlooks determine plan arrangements; grades impose building levels; scenic quality motivates architectural composition. Only too frequently, when the designer lacks the humility of the true artist, or when office work is allowed to stifle salutary contact with the field, this essential interrelation fails of achievement. Elizabethan and Georgian houses in California are impositions denoting failure to sense its peculiar scenic character; and the same can be said concerning houses of the Mediterranean type in New England. The influence of the landscape is all-pervading and inescapable. The Versailles policy of reconstructing the landscape to accord with a preconceived architecture, of doubtful validity on principle, is in any case certainly futile save on the scale of Versailles.

To one who holds that the principal creative business of the architectural designer is precisely this integration of land and building into one composition, a piece of country like the Monterey Peninsula and Pebble Beach becomes a fascinating subject of speculation. Here is landscape different in quality from any of the regions to which we owe the architectures we know, and of beauty no less surpassing than unique. The superficial designer might be tempted to ask: What can architecture bring to it? What, I would prefer to inquire, can it bring to architecture?

I do not mean by this that we should look for a Pebble Beach style of house. In an era when local traditions are everywhere disintegrating it would be unreasonable to expect, spontaneously, a brand-new provincialism to generate here; and a consciously planned one would smack too much of the movie set to be tolerable. But if, as I said above, the quality of the house



The Cypress Point Golf Club House, one of the last creations of George Washington Smith, A.I.A., captures the attractive naivete of the old Monterey type.

should be consonant with that of the land, and if the land is in some way unique, one would infer in the architecture at least that degree of specialness which is known as individuality. The designer is building not only with wood, stone, plaster and tiles. Included in his material list are blue water, white foam, rocky shores, rolling expanses of white dune, meadow-like



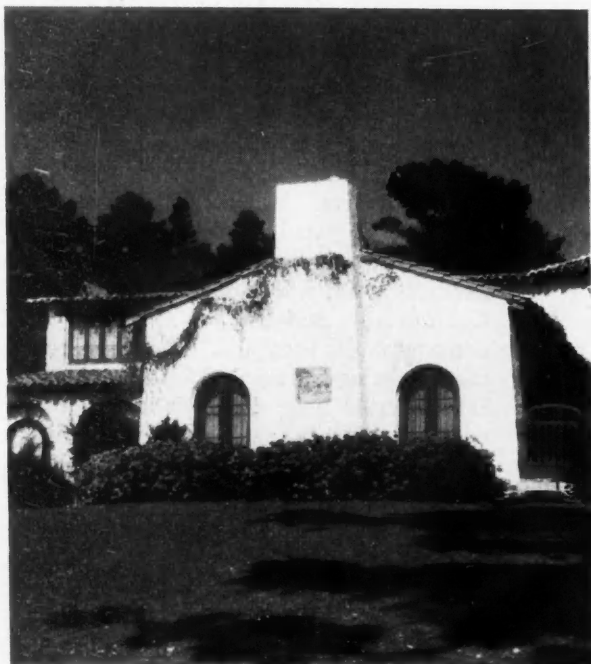
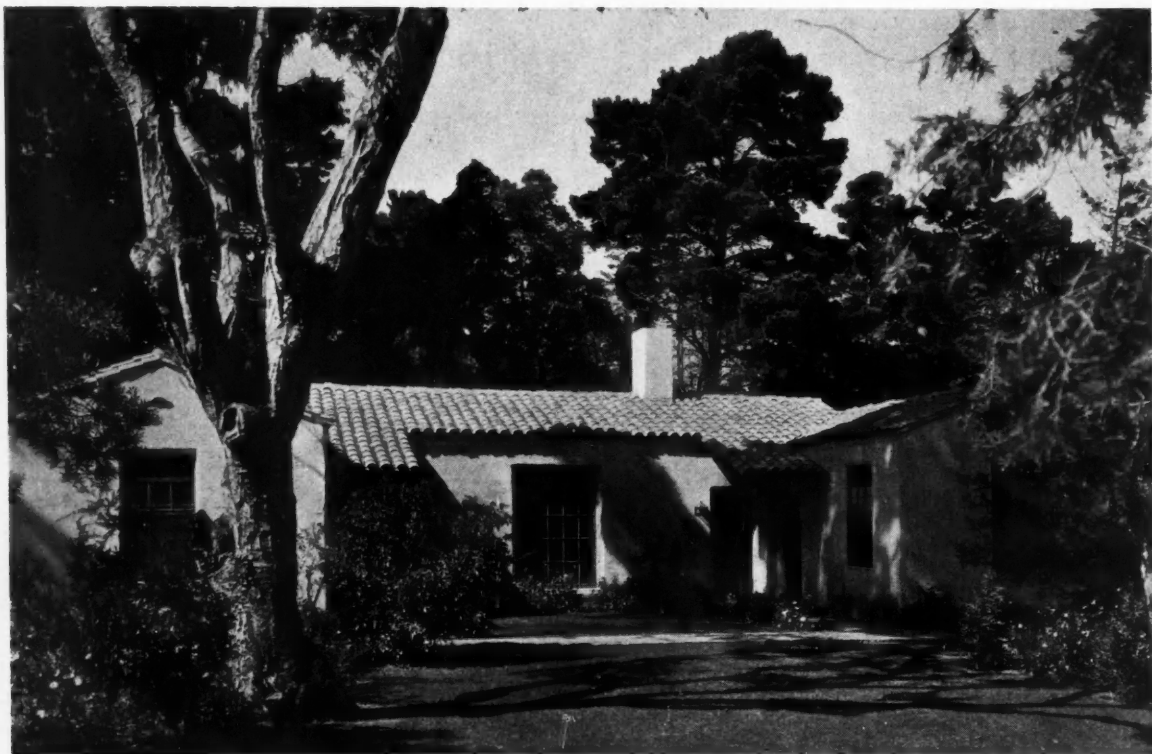
golf courses, high forested ridges, cypresses and pines sculptured, as it were, out of some fundamental tree-stuff. And if the former customary building materials resemble those elsewhere and everywhere encountered, because drawn from common, undifferentiated stocks, those of the latter group are to a recognizable degree special to this place, and untransportable.

What sort of architecture might we expect to see at Pebble Beach? In the light of our general social and architectural situation, it would seem reasonable to assume that building would begin predominantly in that idiom now well-known as Californian. And this, of course, is precisely what has happened. That those typically running-balconied Monterey houses have exerted less direct influence than might have been anticipated from their proximity, is explicable when one reflects that there are few local architects to whom they are tradition, while the greater part of the houses here are from the hand of designers from the large and more sophisticated cities. It is, in fact, interesting that a very large part of the most distinguished architects from both ends of California are represented.

In the old days the famous Seventeen Mile Drive was undertaken solely as a scenic wonder. This it still remains; but to traverse today the peninsula and environs is as well an architectural experience. As to scale of dwelling, one encounters unlimited variety. At the one end of the series are dwellings which in character and extent could be described as no less than palatial. Yet there has been consistent avoidance of that over-elaboration which

(Continued on Page 21)

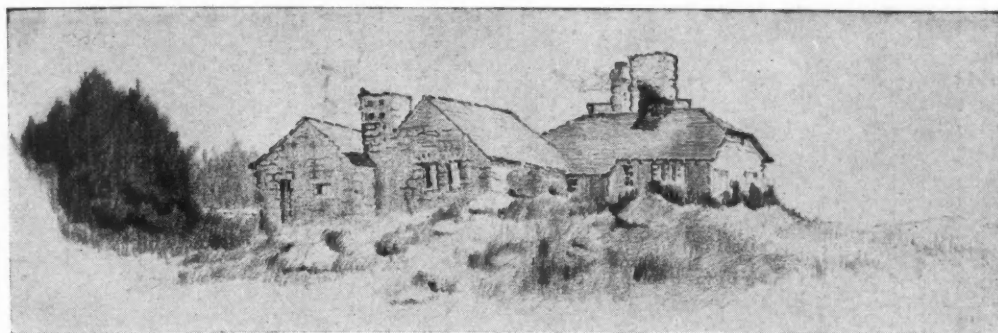
For Francis McComas, the artist, Clarence A. Tantau, A.I.A., has built a charming house in tune with its environment.



Photographs by Gabriel Moulin

On the grounds of the Del Monte Hotel are a number of cottages designed by Clarence A. Tantau, A.I.A., in happy accord with the style of the main buildings and the famous setting of trees and lawns; above, is the residence of Mr. E. S. Hunter at Pebble Beach, for which Wallace Neff of Pasadena was the architect.





A sketch by Angelo Hewetson has caught the charm of "Tor House," the Carmel stone home of Robinson Jeffers, famous poet. Below is a glimpse of the entrance court to Mrs. Arthur Hatley's Pebble Beach residence, designed by the late George Washington Smith, A.I.A.; and the bottom of the page are views of the Douglas School for Boys, W. O. Raiguel, A.I.A., architect.

disassociates the building from a rural setting. At the other end one comes down to the simplest rustic week-end lodges—those things which, done without intelligence and care, might be stigmatized as "shacks." Here the humblest and least costly dwelling is well and appropriately designed. I think that one of the most satisfying things in architecture—and, whatever the layman's impression, by no means the easiest to do—is a small house of genuine character and distinction. People who can do good small houses are maintaining a healthy contact with the land. In between these extremes lie the majority of structures, modest in varying degrees, surprisingly good in average design, often highly distinguished. Throughout all this work, from end to end of the scale, is a surprising reserve in taste and consistency of character. The essential integration of landscape and architecture has been generally sought, and in the more notable instances finely achieved. Pebble Beach architecture does, in fact, rest on the land.

There now arises the question, is it to be expected that dwelling houses will remain unaffected by the recent rapid and drastic alterations in architectural taste and ideals? To put the question in the more flippant trade patter, with commercial buildings, factories, "shoppes", even apartments gone "modernistic" (deplorable word), can houses remain traditional (why not "traditionalistic"?). To answer in the affirmative would be to imply that the movement we unfortunately have to call *modernism* is, in the roots, fad and affectation; a judgment which I am convinced is quite preposterous. Modernism responds to needs too real, has enlarged the expressive range of art too genuinely, has spread too widely and cut too deeply, to be thus cavalierly dismissed. It is now part and parcel of

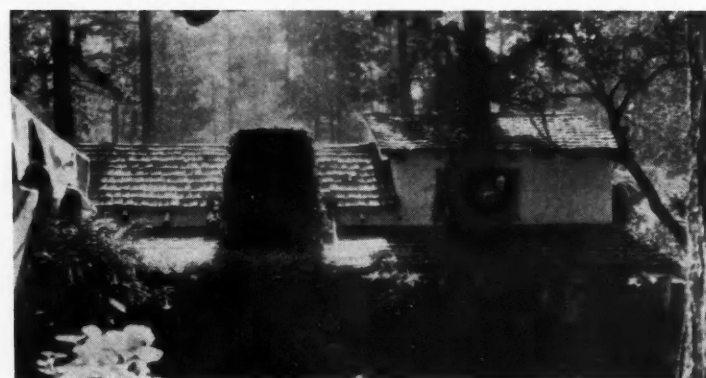
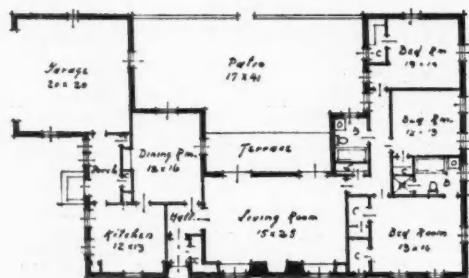
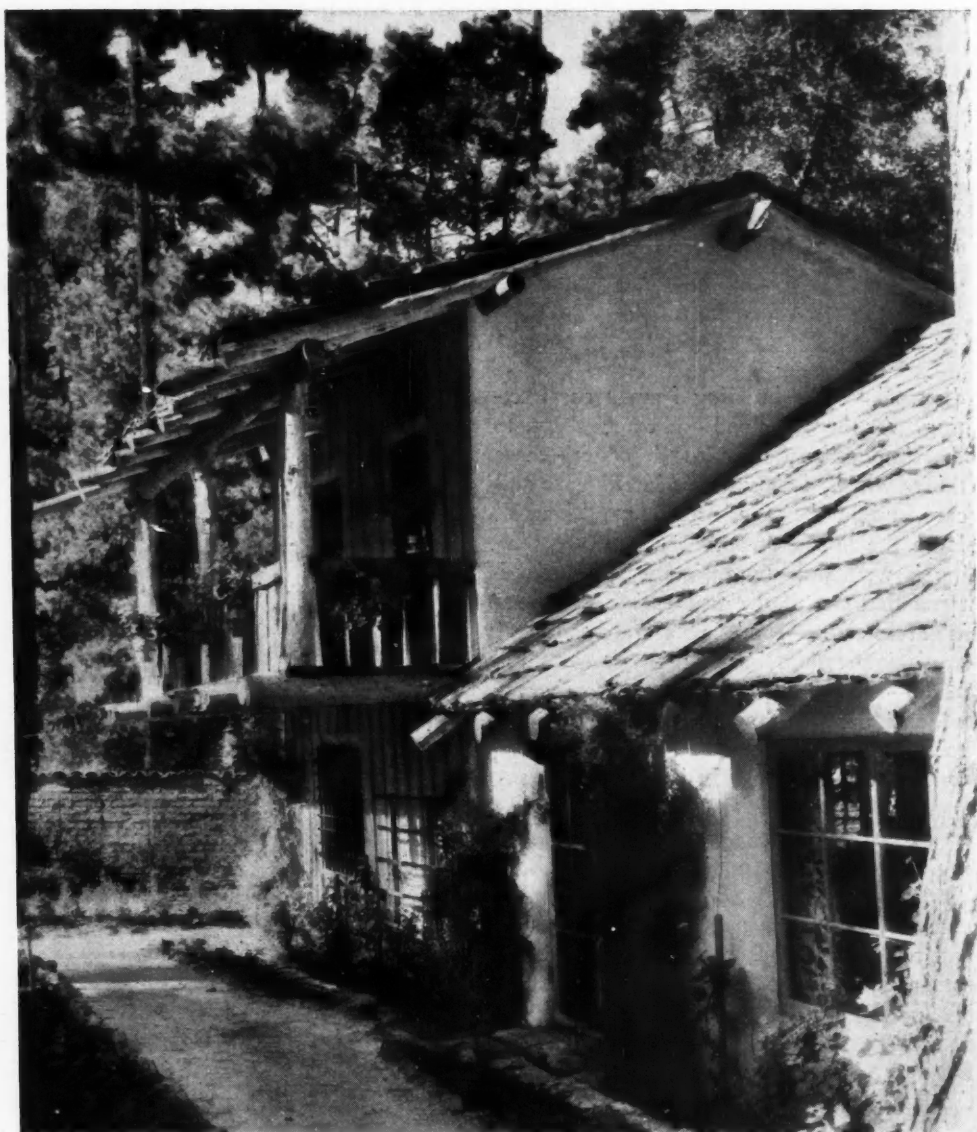
a tradition in motion. For a variety of reasons, social, economic, psychological and other, it is perhaps to be expected that the dwelling house would be the field of slowest change—outside, perhaps, of governmental buildings. But when one reflects on the decades, the centuries even, required for stylistic growth and evolution, even admitting the characteristically accelerated pace of present development in general, it must become apparent that what we are witnessing, far from being a thing arrived, can be no more than a progress report on something to come. If we are on the threshold of a creative era, then our whole architectural output, irrespective of purpose, is destined to become in a measurable degree homogeneous. Houses will become modern despite the stand-patters—who by that time may perhaps have passed from the scene.

What, then, is to happen in a region such as the one under discussion? Speaking in public as an architect might privately meditate, if I had a house to design at Pebble Beach, what would I do? Soul-searching question! Possibly my client might settle the uncertainty by exacting Spanish. Surely to inject the mechanistic angularities and suppressions of a Gropius

or Le Corbusier would do violence to the very principle with which I opened the discussion, that building should be integrated with land. For all the patented blocks, or concrete slabs and glass, or other structural and material modernities one may employ; for all the functional planning in which one may indulge, there still remain to be conciliated those century-tortured cypresses, those curving shores and foam-splashed headlands, those sweeping white dunes, and those vistas of blue water between the straight trunks of slender pines. Is it fantastic to consider Pebble Beach as a destined laboratory for the humanization of modern architecture?



In the heart of the forest which covers most of the Monterey Peninsula Country Club property, is the unusual and delightfully appropriate home of Mr. and Mrs. Wehrhane, for which Frederick H. Reimers, A.I.A., was the architect. Its rugged, rustic finish, weathered gray wood-work and roof, its irregular, rambling plan, the growth of vines and shrubs, are all in harmony with its woody setting.



At the left are plan and entrance front of another home in the Monterey Peninsula Country Club grounds, the residence of Mr. and Mrs. J. E. Wansborough, designed by William O. Raiguel, A.I.A.; a house whose simple, pleasing lines are evidently inspired by the old Monterey adobes.

INTERESTING HOMES IN THE MONTEREY REGION



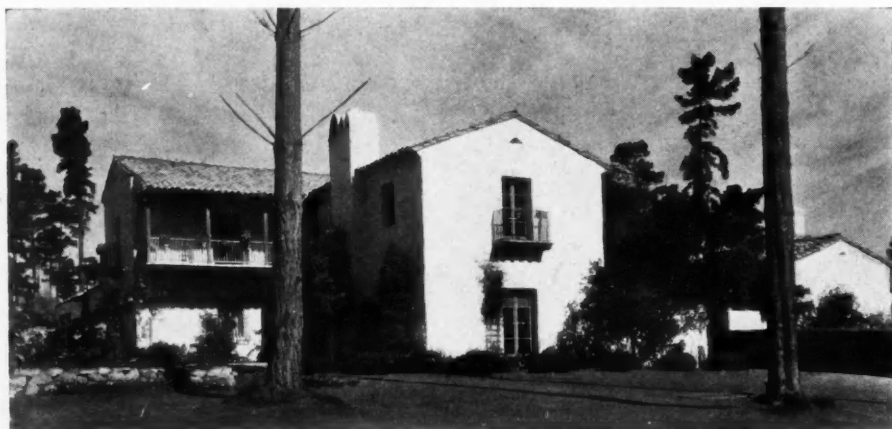
A large, central patio is the chief feature of the Veeder residence. It is surrounded by a cloister walk, and is planted with an amazingly skillful naturalistic profusion of trees and flowers, ferns and vines. A large stone terrace projects from the house, on the lower slope of the hill, providing an open space for sunshine, ocean view.



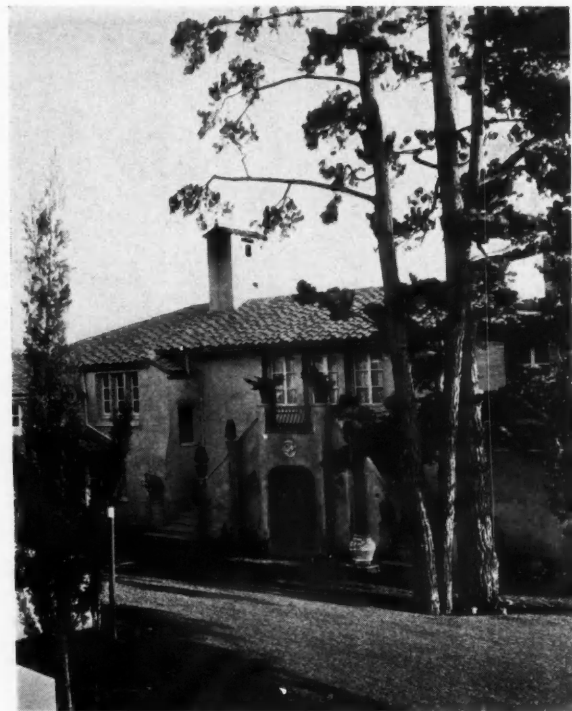
THE PEBBLE BEACH HOME OF
MR. PAUL VEEDER

Clarence A. Tantau, A.I.A.,
architect.





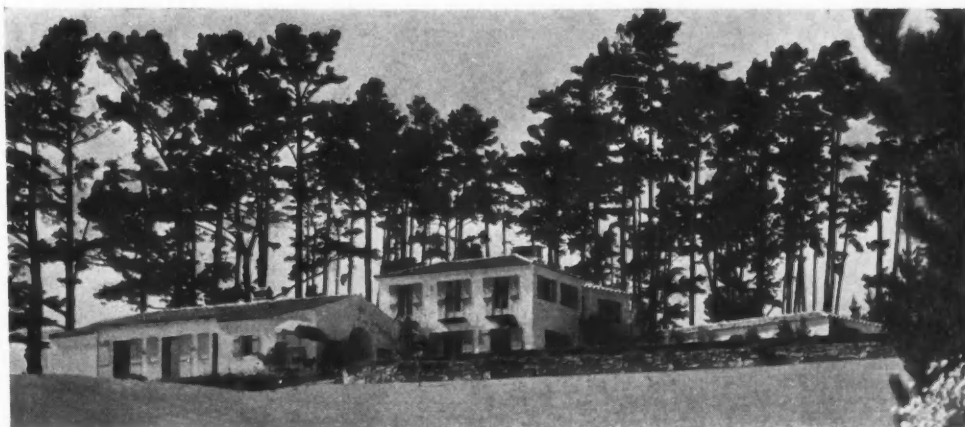
The late Willis Polk, nationally known architect, designed Mr. W. W. Crocker's villa at Pebble Beach, shown below. It is distinctly Mediterranean in spirit, with a "Latin" quality that is neither quite Italian nor quite Spanish, that is quite at home in California.



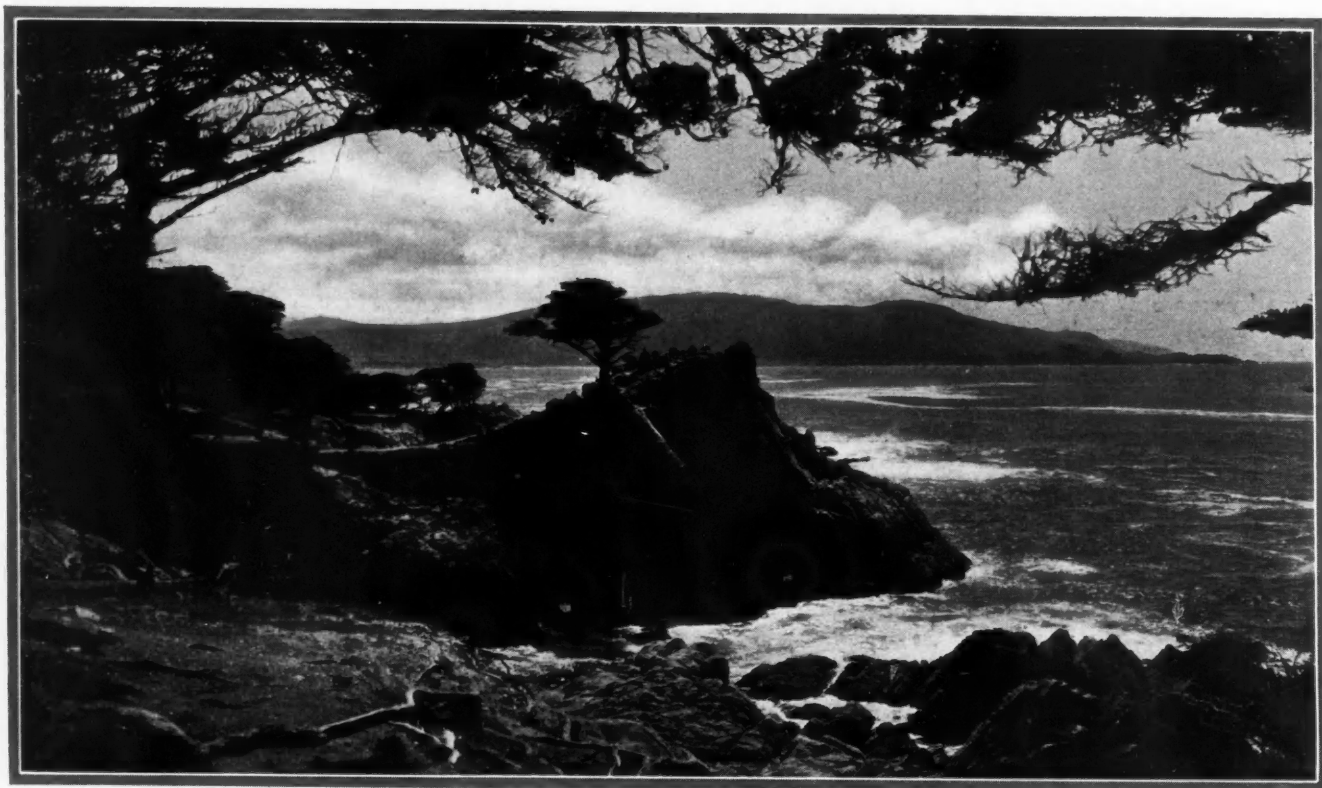
The residence of Mr. and Mrs. Harry Hunt, at Pebble Beach, is an excellent example of the California-Spanish treatment which is so well fitted to our climate and topography. Within a very few years the planting has developed very pleasantly, a feature always to be considered in buildings of this type. Closer to local traditions, but harmonious and well proportioned, are the more recent stables. Clarence A. Tantau was the architect.



A broad expanse of gently-sloping, velvety green lawn stretches down on the ocean side from the house and its stone-walled terraces, affording magnificent views from the main rooms between and above the splendid pine trees that clothe the hill.



The Pebble Beach residence of Mr. William M. Garland, designed by Robert D. Farquhar, F.A.I.A. The central court is well sheltered from the northwestern winds, affords a sunny, private outdoor living space.

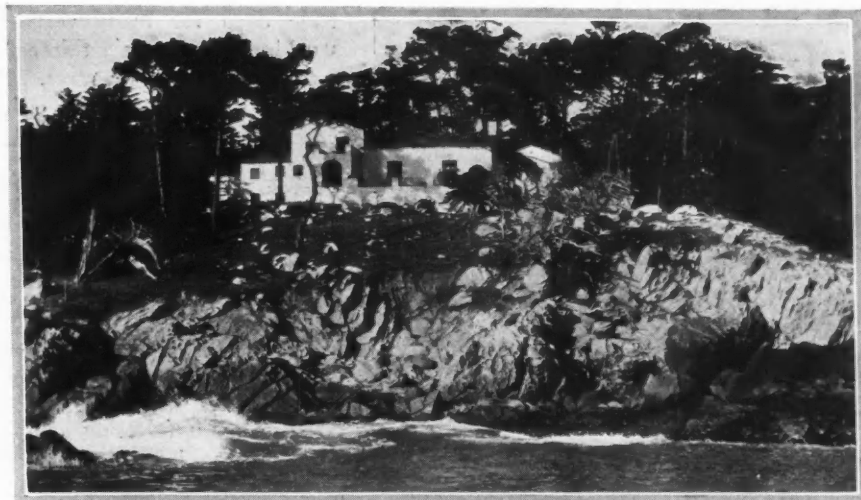


Looking to Point Lobos; the most famous spot on Carmel Bay, recorded by a thousand paint brushes, camera lenses.



From numberless windows and loggias, the intense blue-greens of the ocean, the gray rocks and violet hills are framed by the tall, slender pines. Above, from Mr. McKim Hollins' residence; at the right, from the Del Monte Lodge.





On the rocky, pine-clad coast of Monterey Bay; Mr. Charles Wheeler's villa, Clarence A. Tantau, architect.

A MECCA FOR ARTISTS

Where Land and Water Blend in Beauty

By ADDISON MIZNER

THE Monterey Peninsula is an absolute paradise for an architect who builds homes. His greatest hope is always a setting for his work and here God has outdone Italy, Spain or England. At Pebble Beach great stone cliffs and rocks rise directly from the sea, leaving on top a small shelf for houses and gardens. Then again it rises into mountainous elevations covered with trees of many sorts, a veritable forest of pines, oaks and wild shrubs which make possible the most beautiful terraced gardens in the world. Still further back on the peninsula the great fields of oaks and pines might make a park about an English Georgian house. I speak so feelingly of the setting because I have had to build several hundred palaces on a pancake where elevation was the thing I had to invent.

The Cypress Point Club is probably one of the seven wonders of the world. Its setting is superb. Century-old cypresses which are known only to this one spot grow right to the water's edge. Here are great rocks jutting into the sea, there calm little beaches, and on all sides stretch beautiful lawns and fairways, giving great vistas through forests to sand dunes and through groves to mountain tops, with the marvel of all, the great Pacific, stretching out before one.

Del Monte Lodge has an entirely different setting, for it faces the Carmel Bay in its blue calm, and one's vista is through tall straight pines over a well kept lawn across the Bay to Point Lobos where moun-

tains rise directly out of the water. The Lodge itself is charmingly surrounded by shrubs and beautiful planting.

The garden possibilities are the wonder of the Monterey Peninsula—everything seems to thrive. All Californians are born gardeners and travellers. They have brought from the ends of the earth plants that one would never imagine could grow side by side. Here it is not necessary to have great crews of gardeners. Even the smallest houses have the loveliest splotches of color and in many cases the garden is

tended by a common laborer who comes in by the day to pull out the weeds.

One would hardly expect to find delicate flowers growing so close to the sea but in the garden of Mrs. Daniel Murphy one finds exotic luxury of color everywhere. The Harry Hunt house is surrounded on three sides by the loveliest color one can imagine, and after all, a Spanish house should be only the background for planting. When Mrs. McKim Hollins built her house on what people called a cliff with no apparent ground, they did not see the



The curving shore line of Monterey Bay, with the old town, the fleet of fishing boats, in the foreground below.

(Note: Mr. Mizner, internationally known architect, is the creator of most of the fine homes in Palm Beach, also of the Gulf Stream Club and the Everglades Club).



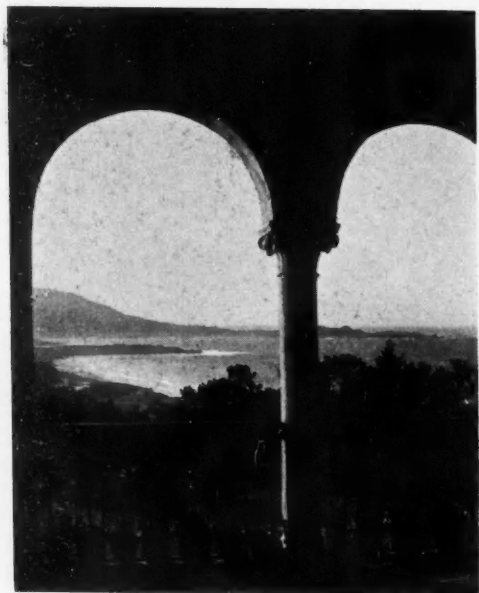
have lived for many years all over the world. It was nearly thirty years before I returned to my home state. I had seen so many things in the interim that I thought nothing could ever rival the gardens of Italy, the parks of England, the strange beautiful barrenness of Spain, some of the great mountains and rivers with a foreground of rice fields in China, the tiny gardens and temples of Japan or the jungles of South America. But all over again I have fallen in love with California and especially the Monterey Peninsula, and like an old fool with a young bride the others fall into an unfaltering comparison. The cliffs of Amalfi, the gardens of Tivoli, the park of Versailles, are all gathered together in this one small part of the most wonderful state in the world.

Left: view from Mrs. Daniel Murphy's lawn. Below, the feudal gateway to the grounds of Mr. McKim Hollins; Addison Mizner, architect.

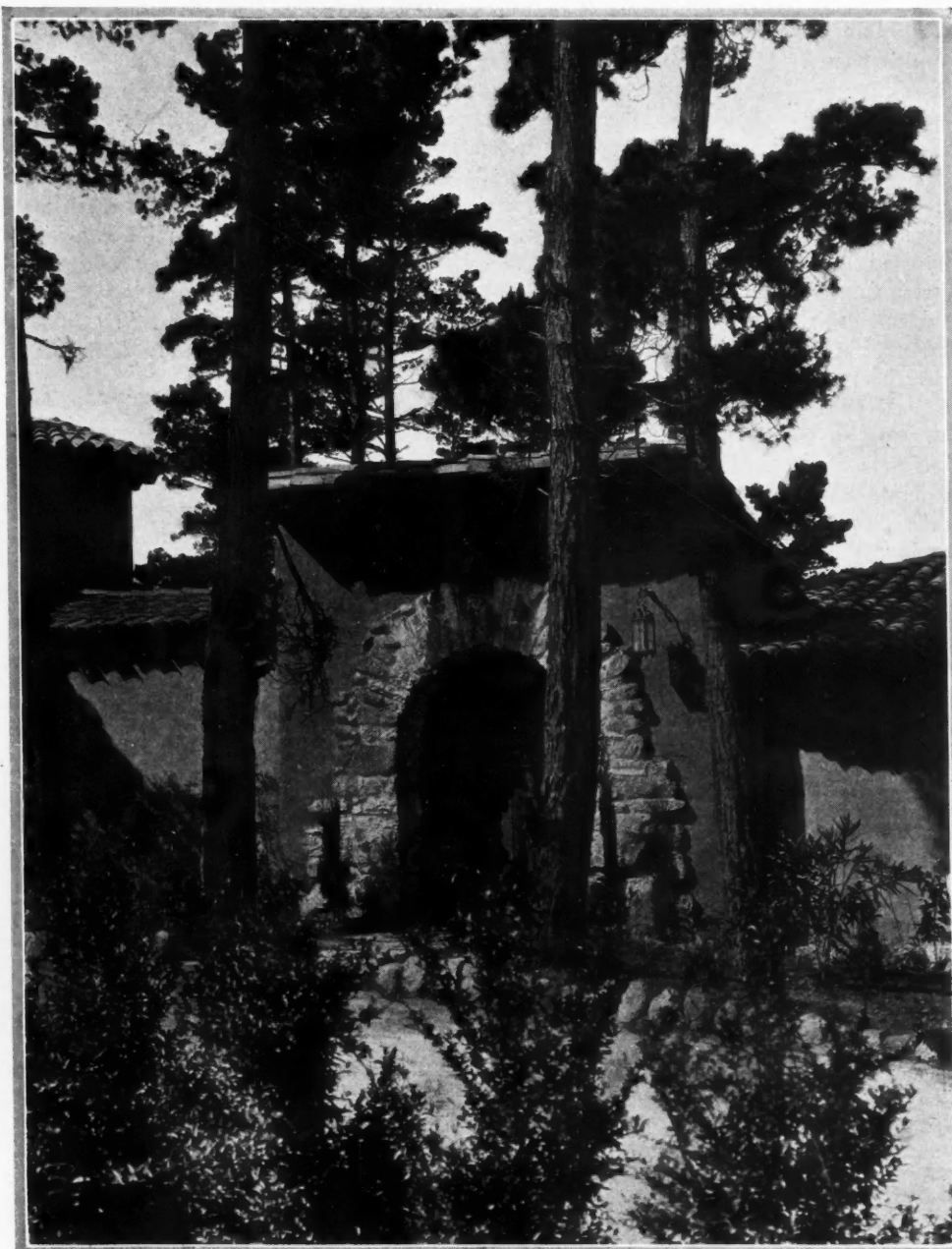
possibility of building up terraces one below the other. Today it is one of the most charming small gardens I have ever seen.

The grounds of Del Monte which are now probably fifty years old find no rival anywhere in Italy. Although it is flat, the skyline is broken by the towering pines which are just as beautiful in their way as the stone pines of Italy. One finds almost every known variety of evergreen in the grounds, the pines and great spreading oaks predominating. Great lawns set with pools, walks and bright patches of garden meet the eye wherever you turn.

Having been born in California I was seized at an early age with wanderlust and



Long, slender fingers of land reach out into Carmel Bay; an enchanting view from the loggia of Mr. W. W. Crocker's villa at Pebble Beach.





Most of the houses in the Monterey region have been treated quite simply within, following the style of the Spanish or French farmhouses, with tile or brick floors, stucco walls, exposed rafters and wooden ceilings; such as the home of Mr. Charles Wheeler, at the left; Mr. Kenneth Monteagle, above, both designed by Clarence A. Tantau, A.I.A. In the bijou dining room of the Del Monte Lodge (below) Mrs. Francis McComas has painted some gay, vivid, modernistic wall panels.



A room in Mr. John Magee's home at Pebble Beach; George Washington Smith, architect.



VARIOUS INTERIORS IN THE MONTEREY REGION

The old Larkin house,
Monterey; now
owned and occupied
by Mr. and Mrs.
Harry Toulmin.



THE CRADLE OF CALIFORNIA ARCHITECTURE

Monterey is an Increasing Inspiration to Architecture

By WILLIAM OTIS RAIGUEL, A. I. A.

IN THE early part of the 19th century the little town of Monterey was the metropolis and chief seaport of California. The ranches of the interior were devoted, almost exclusively, to cattle raising and the hides and tallow, the only parts of the steer which were marketable, were brought into Monterey for sale and shipment. The people were the descendants of the Spanish pioneers, a happy, hospitable race with the leisure and wealth to enjoy life to the utmost. They were a small, isolated community, completely cut off from their home-land; their contact

with the outside world was almost entirely through the New England trading ships which made the long and arduous voyage around the Horn to barter Yankee goods for the hides and tallow.

From time to time, Americans deserted their ships, married into the old Spanish families and settled down to a life in the Arcadian paradise of the California of that time. As the blood of the two races of such widely different back grounds intermingled, so too did the architecture of the homes they built reflect the traditions of Spain and the Georgian architecture of

New England, itself already twice removed from its Italian birthplace. It is not surprising that the welding of two such sturdy stocks should produce the distinctive and charming style which has become recognized as Monterey Architecture.

The walls of the building were usually of that Mexican substitute for the stone walls of Spain, a large, sun-dried mud brick called adobe. It was easily made by the native Indian labor and was eminently fitted to the climate and to the local requirements. It laid up in the thick walls which are characteristic of Spain and of all the Mediterranean countries. The bricks were laid in a mud mortar and plastered inside and out, either with mud or with a lime mortar; in either case they were invariably whitewashed. The roofs were of the low pitch universal in snowless countries and had wide over-hanging eaves with exposed rafters; they were covered with the burned clay tile of southern Europe or with the typically American shingles or shakes. The roof surfaces were never broken up by dormers and the ridge was straight. Gables and hipped roofs were used as fancy dictated. The gables usually had a wide overhang, intended, like the wide eaves, to protect the mud walls below.

They did not have the hardwood forests of the Atlantic seaboard and could not build wide rooms requiring a long wood span, nor had they been accustomed to the



The historic old Custom House at
Monterey; now used as a museum and
for receiving tourists, conven-
tions, etc.



An old adobe house at Monterey, now the residence of Mrs. Frances Elkins. This is a particularly fine example of the American Colonial influence.

English plan giving interior communication to the various rooms. They used the simplest and most primitive form of plan, nothing more complicated than narrow rooms strung in a row or in the form of an L or U. The rooms were usually intercommunicating on both first and second floors, but with another exterior access from the upper or lower porches.

All of the foregoing details were brought from, or were reminiscent of, the mother country, and they quite naturally gave a house which in general mass belonged unquestionably to the Mediterranean family. There is, however, no faint trace of Plateresque Spanish in old Monterey. And here the Southern influence ceased and the Yankee stepped in to play his part in the picture.

Wood was plentiful, but must be hand-hewn, and was difficult for the Spaniards to handle with their unskilled labor. But each of the New England ships carried its carpenter, a man thoroughly skilled in all sorts of woodwork, and the windows and doors with their trim and the mantels for the fireplaces were manifestly either brought from New England or were made in California by New England carpenters. All the detail of the wood work is a simple expression of what is known on the Atlantic seaboard as Colonial.

The porches, which were almost universally used, are purely local in character, the true offspring of the Northern and Southern parents. They remind one faintly

Mrs. Elkins, who is a well-known interior decorator, has furnished the living room of her Monterey home in no strict adherence to any period, but with a happy harmony of pieces and setting; good evidence of the adaptability of the Monterey Colonial house. The general effect is livable, charming.



One of the typical small adobe houses of early Monterey; simple as it is, the proportions are architecturally good.



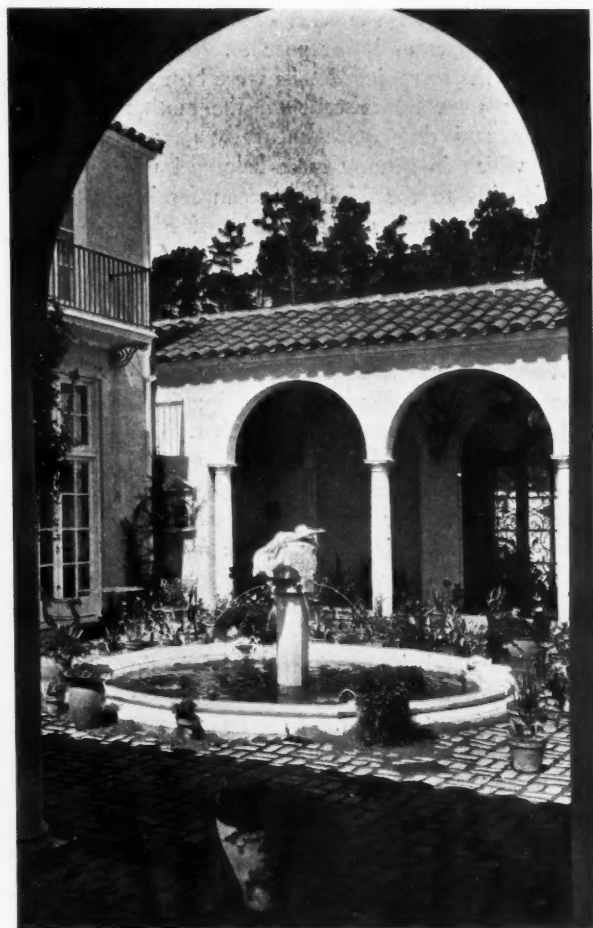
of porches in Spain and in New England without being like either. They served the double purpose of verandas and corridors, for the stairway to the second floor was generally on the exterior when the houses were first built.

With the exception of the Old Customs House, built at three different times, and Colton Hall, all of the buildings which have been preserved were either dwellings or of a domestic character. Ground was plentiful and roads and streets were few, and were vague at best, so that a level spot was invariably chosen as a building site. As in all old residential architecture, the needs were few and uncomplicated. Altogether it is a very self-contained and restricted style, which considerably hampers its use as an inspiration for modern dwellings; but where the real spirit has been caught, it has led to some charming twentieth century descendants.

The salient characteristics of all the old buildings are the great simplicity of mass and detail, and an honest, straightforward expression of the purpose for which they were designed. There is an entire absence of ornament and no semblance of ostentation. All of these contributing factors have combined to make an architecture of most graceful proportions and subtle charm and having withal a great dignity. It is, in a way, as simple and chaste as early Greek, fascinating, elusive and lovable.



Above and below are views of the outer and inner gardens, respectively, of Mrs. Tobin Clark, at Pebble Beach. Here can be combined wild, natural beauty, and the flower of formal civilization. Left, a garden terrace on Mrs. Arthur Hatley's estate.

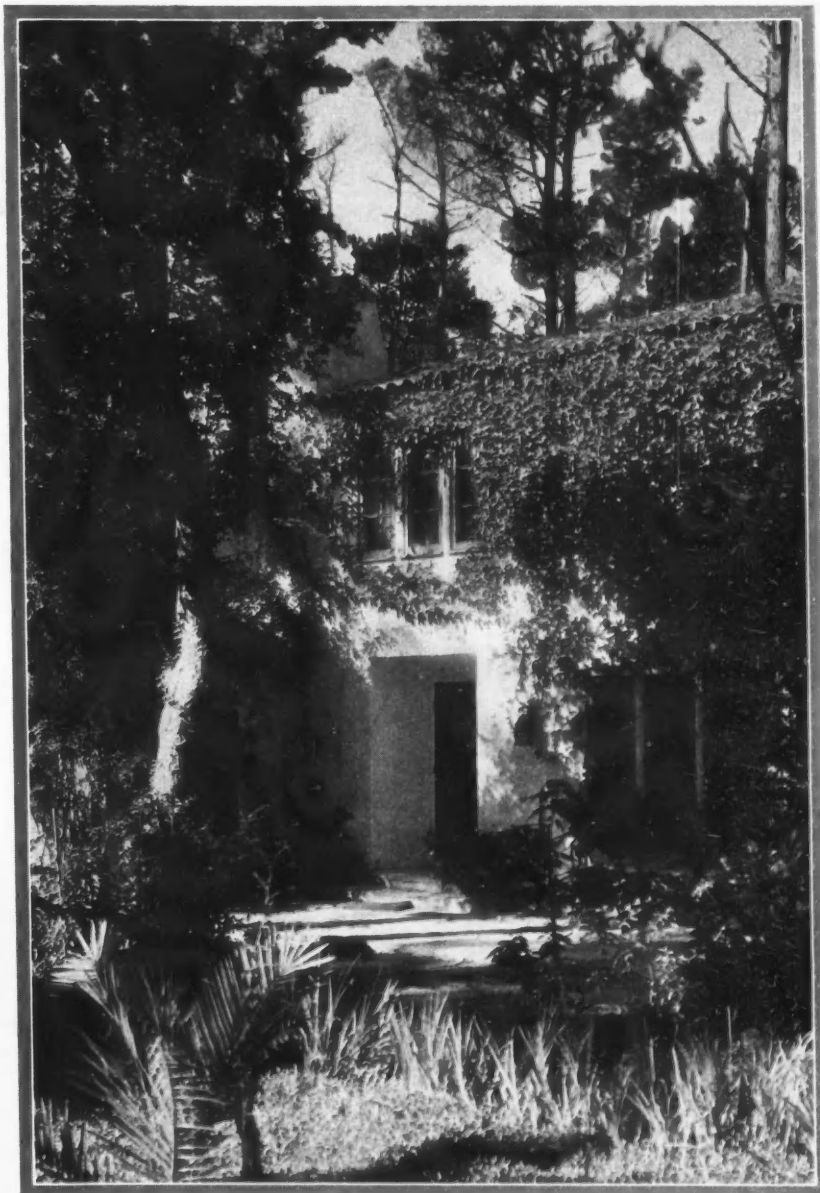


The luxurious beauty of a patio garden; Mr. Paul Veeder's residence at Pebble Beach.

TYPES OF GARDENS, OLD AND NEW



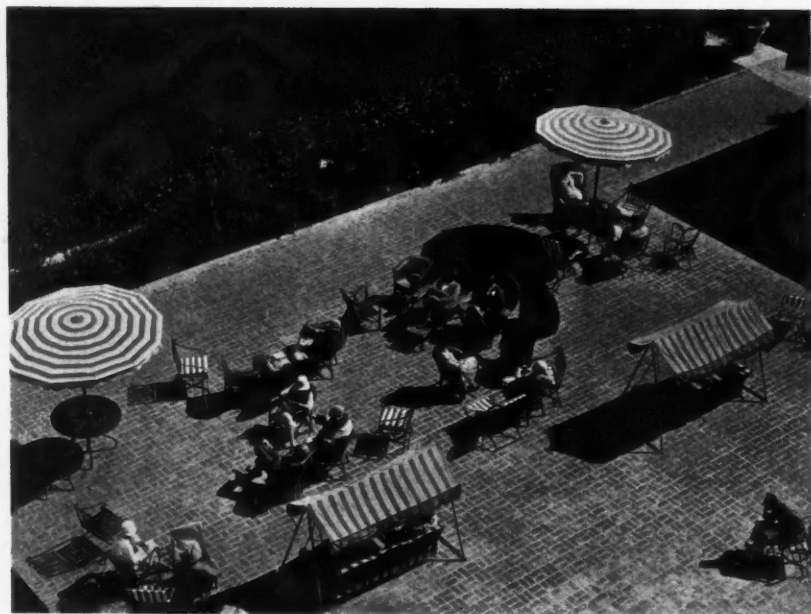
Above, climbing terraces give charm to the gardens of Mr. McKim Hollins. Right, the house of Mr. L. C. White, on the Monterey Peninsula Club grounds, draped in vines, embraced by trees.



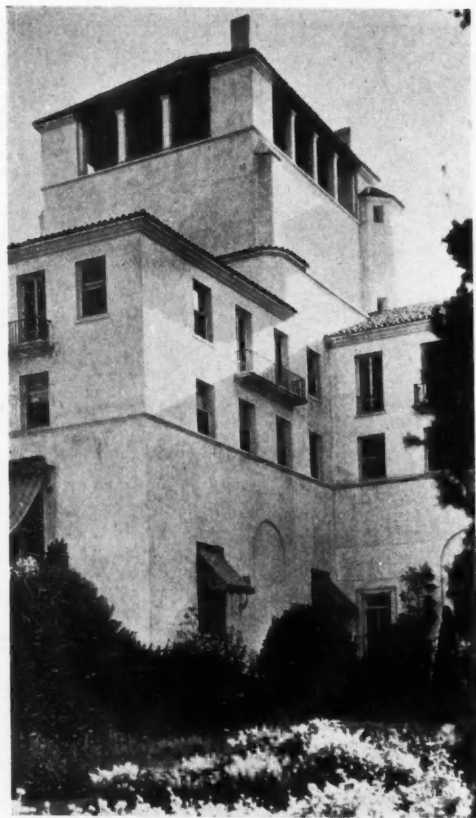
Above, the quaint formal garden behind the Elkins house in Monterey; haunted by memories of Spanish Dons and Yankee sailors of fortune. Right, a rock garden on the estate of Mr. and Mrs. John Magee, Pebble Beach.



ON HILL AND VALE AROUND MONTEREY

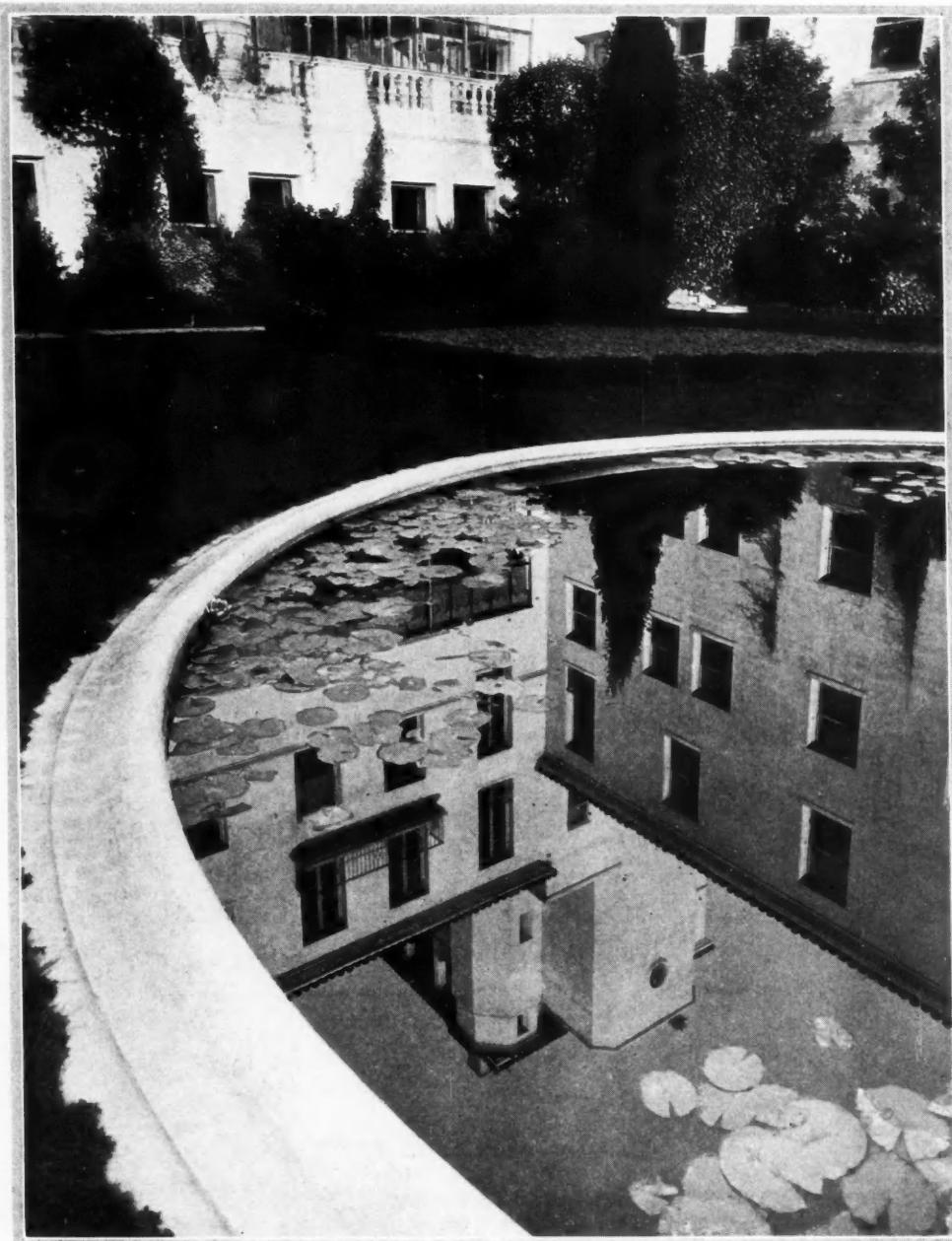


A sunny siesta hour on one of the flower-edged brick-paved terraces around the hotel; gay with the colors of awnings and sports attire, inviting with its atmosphere of leisurely comfort.



Photographs by J. P. Graham

On either side of the central wing is a sunken garden—one bright with massed flower beds, the other with lawns and shrubs around a flat, circular pool, mirroring the tower between floating lilies.



THE GARDENS OF DEL MONTE ARE FAMOUS



Paul Dougherty, N.A., in his studio; a marine painter of international fame.



Jo Mora, sculptor of Western days and ways, as caught by the camera of Julian Graham for the Tenth Annual Salon of Photography.



Another Graham print shows Francis McComas at work on a great decorative map fresco for Hotel Del Monte; he is especially famous for his exquisite water colors.



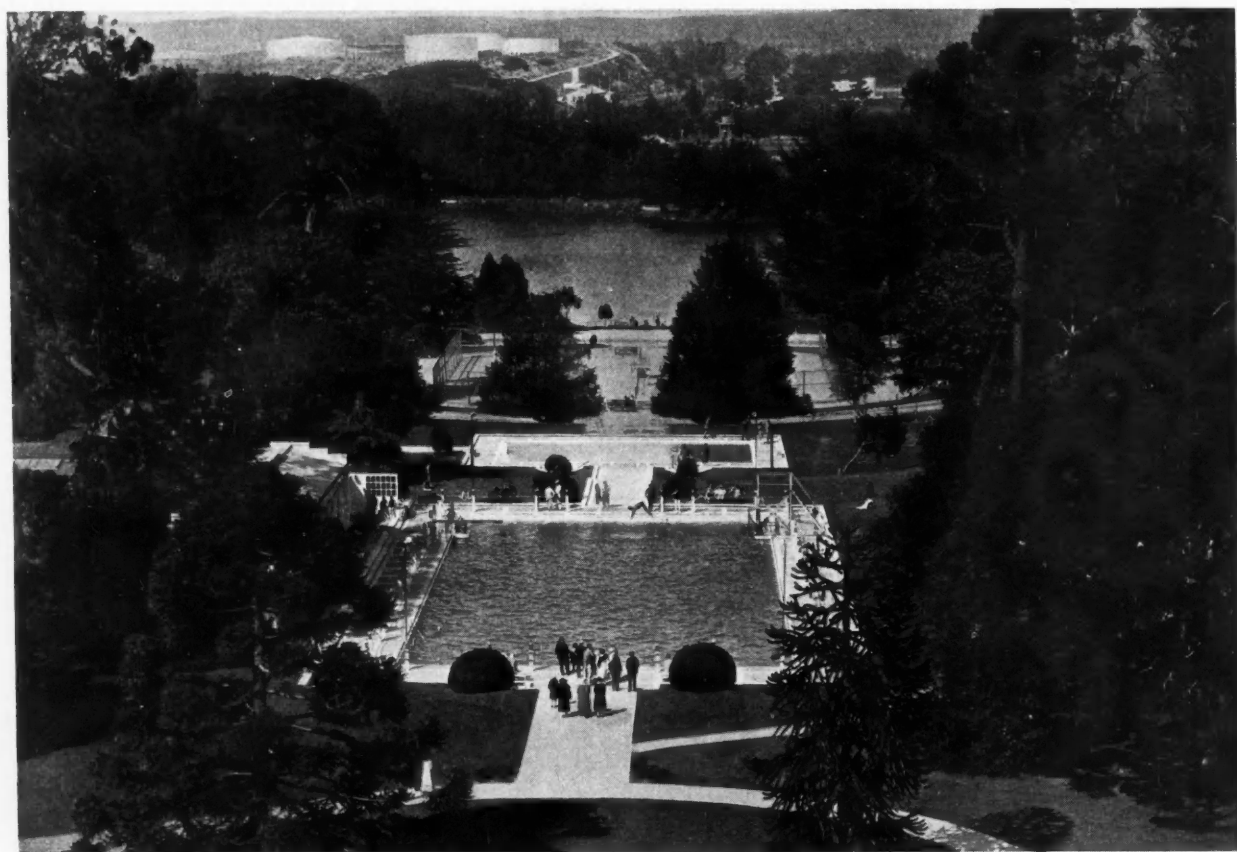
Armin Hansen, A.N.A., is a noted painter of sea and ships, and men who follow the sea; and a notable etcher.

A FEW OF THE MANY FINE MONTEREY ARTISTS



**ALL THROUGH THE YEAR ONE
CAN SWIM OUT-OF-DOORS**

Left, the Beach Club Pool, with a bit of the yacht harbor beyond. Below, the vista from the hotel showing the Roman Plunge, the children's pool, the championship tennis courts, the lake.



The "Old Swimmin' Hole" at the Monterey Peninsula Country Club; where the sun pours down through a clearing in the forest on a clear, quiet pool bordered by a beach of fine white sand.



One of the archery targets on the spacious lawns around Hotel Del Monte.



AN INCOMPARABLE SPORT CENTER

The Developement of Sports on the Monterey Peninsula

By S. F. B. MORSE

THE first time I saw the Monterey Peninsula was in the early summer of 1908. At that time the old hotel Del Monte, a rambling frame building, with its red carpet in the hallways and its furniture of the Victorian period was a tradition with Californians, but with the exception of the Number One golf course, of which only two fairways were green, it had little in the way of sporting facilities which were later to make it the most complete resort plant of its kind in existence.

It is true that the polo fields and race track, scene of glorious events in the vivid past, were still in existence, but they had

An early morning jaunt over a bridle path in Del Monte Forest.



been unused and neglected for years. The polo fields were dried up and furnished a home for countless thousands of squirrels and gophers. The doors were off the racing stables and the plant was crumbling into decay, remaining only a suggestion of past glories. The horse had gone into temporary disfavor with the advent of the automobile.

The old bath house, somewhat woe-begone and pitiful in appearance, was still in use and still going strong. The beach was crowded every morning at 11 o'clock. The old Club House was still on the grounds and still the scene of many gay parties during golf tournaments and other special events. In ordinary seasons, however, the hotel was rather a staid affair. There was dancing twice a week in the Art Gallery, with music stopping usually at 12 o'clock; there was no grill; no smoking was allowed in the dining room; a cold luncheon was served at the golf course by the traditional Joe who is still on the job; a new log cabin had been built at Pebble Beach but there were no rooms available. It was nothing but a place in which to eat sea food.

That was the plant as it then existed. There was, of course, the Del Monte Forest and Del Monte Rancho, but what was later to become Pebble Beach, as it now appears, was untouched woodland; so, in fact, was the rest of the area through which ran the Seventeen Mile Drive.

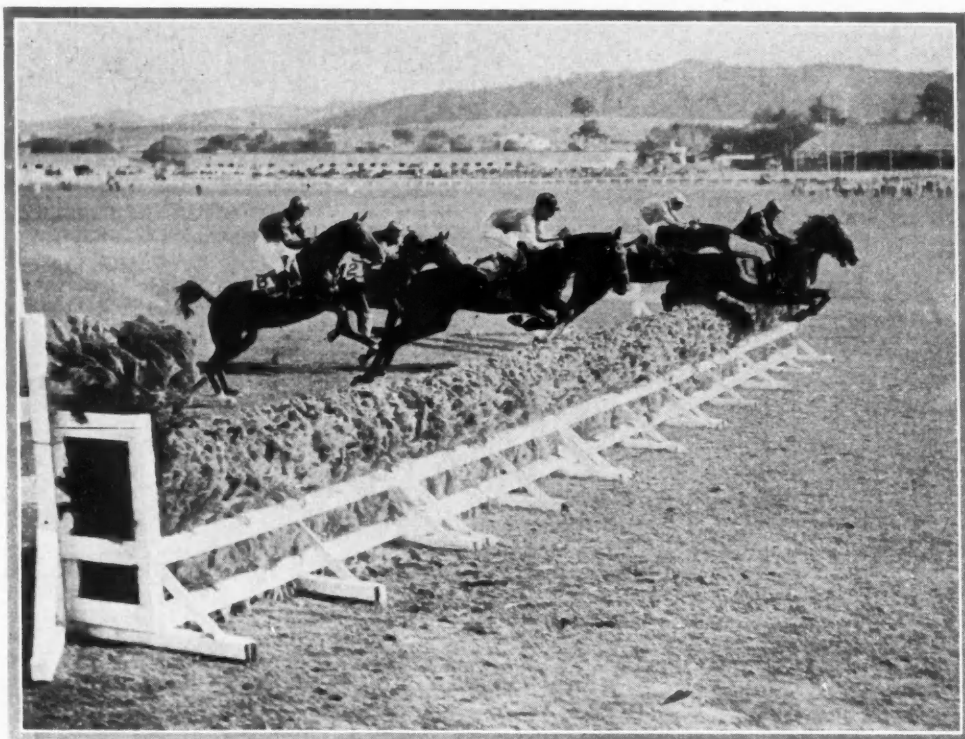
Del Monte had originally gotten off to a glorious start and in the 80's and early 90's was unquestionably the sport and social center of the coast. Burlingame had not

as yet been developed. Golf was unheard of and the horse was king. In the beginning of the present century, however, it had somewhat gone to seed. It was an in-between time when the old order of things had slowed down and before the great revival of sports, headed by the enthusiasm for golf, which started with this century and has been rolling up like a snowball ever since.

In 1915 the condition of the plant was much the same as in 1908. It was at this time that the management of the Pacific Improvement Company, which owned these properties, changed, and the author of this article was faced with the problem of successfully developing and handling the Monterey Peninsula properties.

In the development of the plant the problem was to popularize the region; not only that the hotel should prosper, but to make the locality attractive as a residential area. The region is so beautiful that there was not a question of trying to make it more so, but to develop it in such a way as not to mar its natural charm. Naturally there had to be proper facilities for the convenience of the people that chose to live here. There must be roads and public services of various kinds, and all of these things had to be provided in a way that would leave the region still a forest and not change it into a man-made sort of place. In addition to the proper control of development and growth that was bound to come, there must be added the proper facilities for the enjoyment of sports. The idea was conceived of making this locality the finest equipped region for outdoor

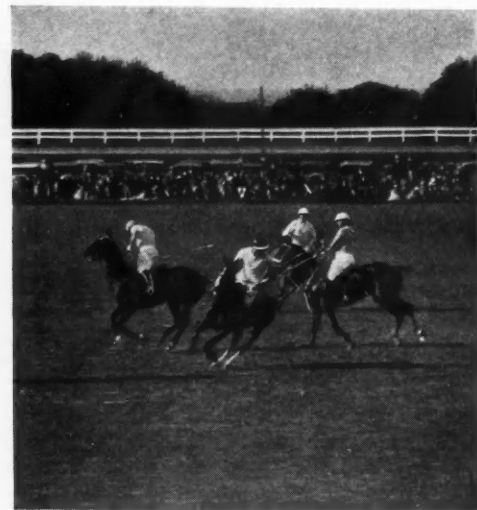
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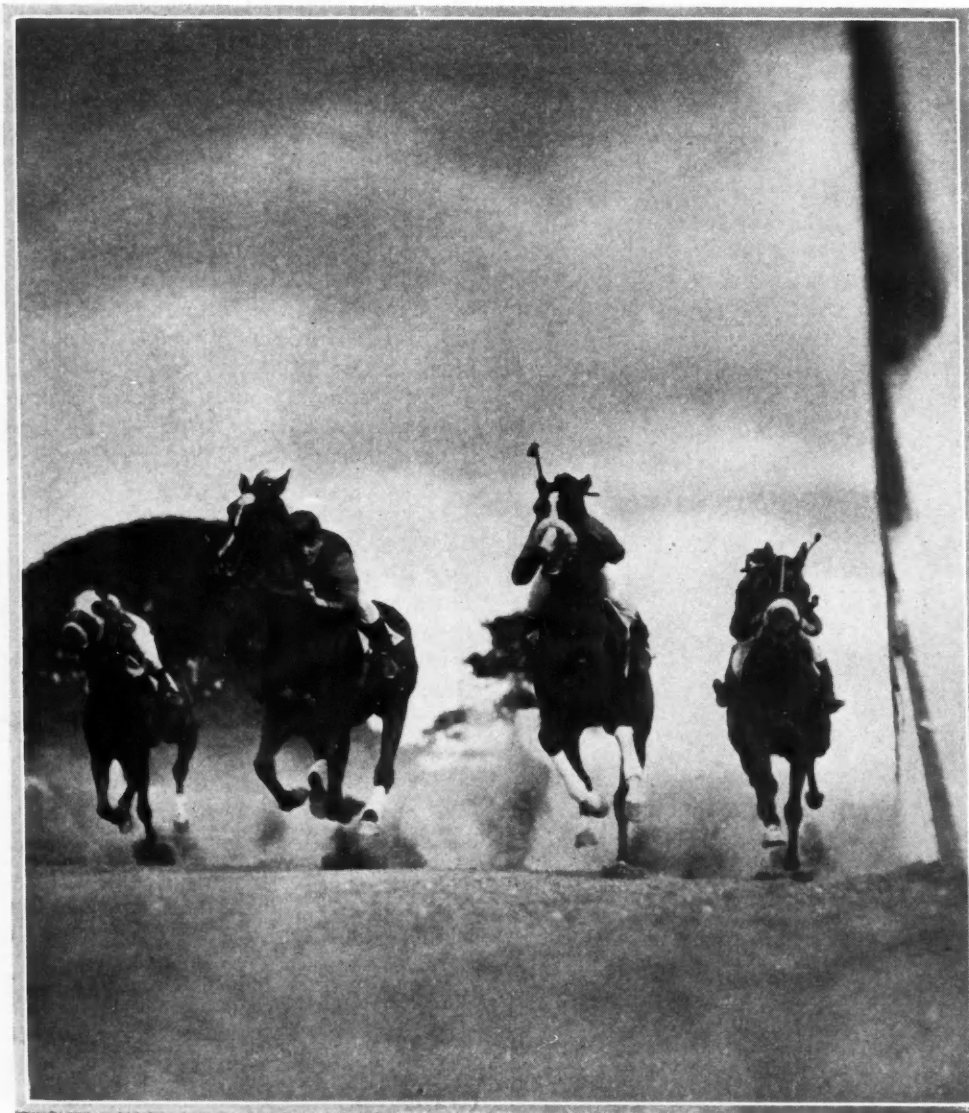
The thrills of the steeplechase are familiar to Del Monte visitors.



A skillful cast on San Clemente Lake, where there is a Guest Ranch for the Del Monte fishing enthusiast.



Hot for the goal. When even the ponies show such joy and skill in the game, it is no wonder that polo has become one of the most popular of sports; the Del Monte tournaments always attract a crowd.



The yacht harbor borders the 6th fairway on the famous Pebble Beach golf links.

sports in the world, and this purpose has been very definitely achieved.

With the change in management the polo fields and race track were put back into their original condition, additional fields were planned and Del Monte now boasts of one of the finest racing and polo plants in the country. There are three regulation polo fields and two practice fields. The mile track is again the scene of splendid racing. Meetings are held each fall and spring. The horse has returned to favor and a group of enthusiastic sportsmen in the Carmel Valley and Pebble Beach have taken up in earnest the breeding and racing of thoroughbred runners, hunters and jumpers and polo ponies. Amateur steeple-chase meetings are held during the winter. The polo fields each year are the scene of exciting contests between teams of the highest rating. This winter the Pacific Coast Open Championship will be decided on the Del Monte polo fields.

In planning the development of the peninsula the open spaces wherever they occurred along the beach naturally suggested themselves as the proper locations for the golf courses.

The old Del Monte golf course was revamped, piped and watered so as to make of it a first class championship course. A little later the Pebble Beach course was laid out and very shortly became one of the outstanding courses in the country. It was there that the 1929 National Amateur



Championship was played.

Pebble Beach prospered and many extraordinarily beautiful homes were built there. A little later the Monterey Peninsula Country Club was conceived and put on the map. It is a proprietary club and all of the land in that area will ultimately be owned by the members of the club exclusively. In other words, the prospective purchaser of land in the club region has first to be elected to membership in the club and when he purchases his proprietary interest he also purchases his home site. The Dunes golf course of the Peninsula Club is by many preferred to any of the four on the Monterey Peninsula. It is an exciting combination of woodland and shore holes.

In the Club area there is a beautiful natural swimming hole, tennis courts, a bathing beach and bath house and incidentally a second golf course has been designed and will ultimately be constructed.

Next in the course of events the Cypress Point Club was formed and the golf links, of compelling beauty, have now been played for something more than a year.

During the time that these various properties were being developed there were men steadily engaged in constructing bridle paths throughout the forest. Today there are upward of 150 miles of well kept bridle trails

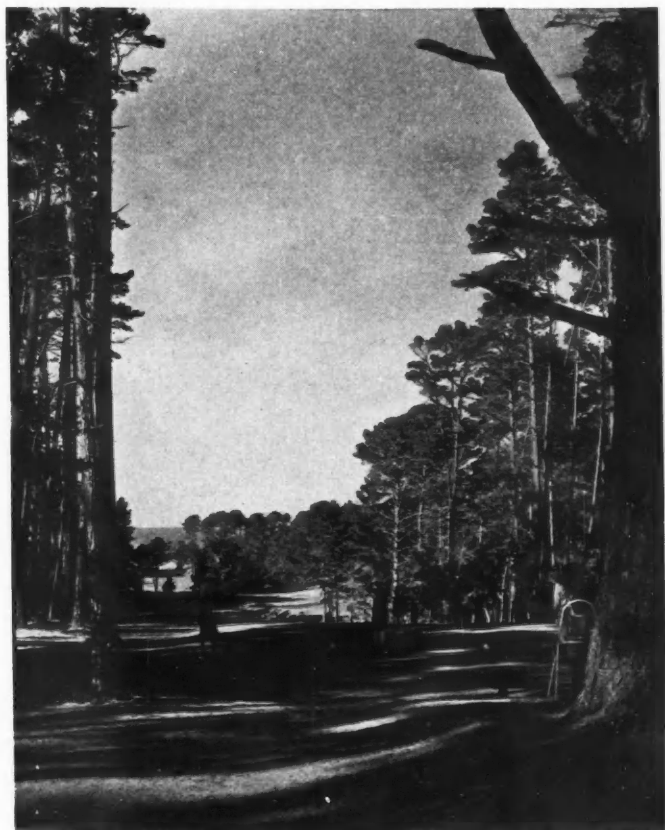
running through the permanent park areas in such a way as to make the rider feel that he is in a primeval wilderness. Stables of fine horses are maintained at Del Monte and Pebble Beach for use of residents and guests on the peninsula.

At Pebble Beach there is a natural yacht harbor known as Stillwater Cove. Captain Barneson, an enthusiastic yachtsman and fisherman, organized the Pebble Beach Fishing Club which is now known as the Beach Club. A beautiful swimming pool was constructed and a pier also built, and there are facilities for boats of all kinds. The Del Monte Company maintains a harbor pilot, and boats up to 250 feet in length have been anchored in this beautiful and protected cove. The fishing here is particularly good and the Del Monte Company owns a fishing launch which is available to guests who are devotees of deep sea fishing.

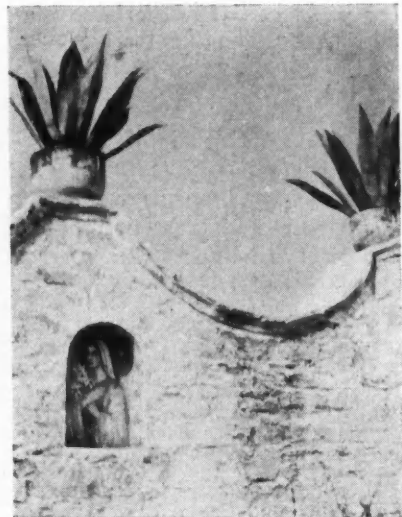
Tennis, of course, has come in for its share of attention. There are three courts at the Lodge, two of them of the famous *en tout cas* variety. There are two at the Monterey Peninsula Country Club and five on the grounds of Hotel Del Monte. In addition there are a number of privately owned courts and several public courts.

While there are miles of sandy beaches bordering the Peninsula, including the old beach at Del Monte, swimming has been boosted by the construction of pools at various places, the most famous being the Roman Plunge in the hotel grounds.

In addition to the deep sea fishing there is excellent fishing in the Carmel River. On San Clemente Lake at the headwaters of the Carmel River is a guest ranch of 6000 acres, a base from which excursions go into the adjoining national forest reserve of 400,000 acres. It is a rendezvous for hunters and fishermen. Deer are plentiful in this region and the fishing is excellent.



The 8th tee on the Monterey Peninsula Country Club course; down a long cathedral aisle.

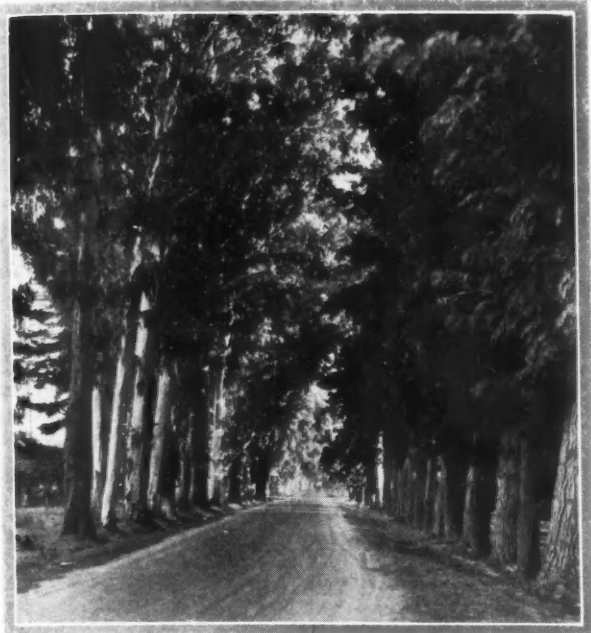


"Our Lady of the Lilies," in a shrine-like niche set in the high garden wall.

Designed in the spirit of an early California mission or monastery by Newsom Brothers, architects, the home of Mr. Harold Mack is one of the most interesting in the Monterey region; the frescoes painted by Maxine Albro give it unique distinction, are noteworthy in themselves for their naive charm, their delightful color and pattern.



FRESCOES ADD CHARM TO A MONTEREY PATIO



THE TREASURE TREES OF CALIFORNIA

CHAPTER VIII

Guard the Treasury

By CHARLES GIBBS ADAMS
Landscape Architect

Eucalypti and Grevillias
growing along the main
street of Tustin, Cali-
fornia.

CALIFORNIA has been robbed of myriads of her noblest trees, which were not ours to destroy; they belonged not alone to our generation, but also, and quite as much, to future ones.

Priceless trees were slaughtered just because we Californians did not think enough and love enough and work enough.

Mountainside forests of Pine and Redwood, thousands of years old, have been devoured by fire, because some criminal hunter has failed to extinguish one cigaret.

Hundreds of acres of noble Live Oaks about Santa Barbara and Pasadena, and through San Mateo and Santa Clara Counties, have been felled and burned in kitchen stoves, as have companies of gigantic Valley White Oaks in the San Joaquin and Sacramento Valleys.

The most noble Sycamore on earth was slaughtered in Los Angeles merely to make room for a trifling wing to a brewery!

I have counted the rings on some of those monarch Oaks; many have been more than five centuries old; two had lived through six hundred and twenty-two years; that Sycamore had spread its gladdening shade over the Indians of Yang Na village, then the Spaniards, then the Mexicans who populated the Pueblo de Nuestra Senora la Riena de Los Angeles de Porciuncula, then the Americans of new Los Angeles, through more than four hundred years before its massacre.

Old highway plantings have been slaughtered in widening processes, where one side, at least, could have been saved, as has been done hundreds of times in Eastern

America and thousands of times in Europe. Or where both sides could have been preserved by simply doubling a narrow old road into a two-way highway, with one of the original tree rows left to parade the new center. Thus, instead of creating a desert way, could we gladden a line of travel with three rows of trees, in a sunny clime where the eyes and lungs of men need the comfort of all the trees that we can give them.

In the recent years of scanty rainfall, I have been asked again and again about that mysterious disease that carried away so many of the patriarchal Eucalypti about the ranches of central and southern California. There was no disease in any of the cases; the poor Australians only died of thirst because no one cared enough.

Sometimes the guilty owners answered that those giants, so great and strong, surely did not need coddling with water like garden flowers. As well say an elephant has not the need of water that a mouse feels.

Then the diseases and vermin that civilization has brought in, especially with exotic nursery stock! A quarter of a century ago hardly a sick Oak tree was to be found in all the length and breadth of California. Now hardly a one is spared the fight against twig borers, or trunk borers, termites, or scale of several kinds, dry rot, or oak root fungus, or even all of them.

Fortunately simple cures and preventives have been found for all these scourges, if owners will but study and use them in time. The treasure trees of California are indeed too precious to sacrifice.

Then consider the charlatans and quacks who pose as tree surgeons, never having earned the title by decent study. Not only are they thieves of money, but they rob California of beauty and comfort that she cannot spare. Better leave a poor sick tree alone than steal money to mangle and destroy it. One or two of these criminals might not create great havoc; but three score of them are practising.

It is no difficult matter to learn that a tree should have its dead wood removed and cuts and breaks painted over, as sap exudes continually from both, albeit in microscopic quantities. That limbs should be removed without stubs, but flush with trunks, that there may be no dying back toward the heart. That it is criminal to fill a cavity with cement minus expansion

(Continued on Page 46)



Manzanita (meaning "Little Apple") in the Sierra Madres, above Pasadena. This tree of beautiful foliage and quaint red bark is very colorful.

BOOK REVIEWS

MARK TWAIN AT HOME

Like all men of genius, Mark Twain had foibles and whims that were likely both to amuse and amaze. These characteristics only served the more to endear him to his family and friends, as you may learn by reading "My Father, Mark Twain" (Harper's) by Clara Clemens. In this volume, his only surviving daughter offers not in any sense a formal biography, but rather an eulogy, a memoir consisting of a collection of incidents relating to the author's personality and intimate home life in a most harmonious family circle made up of his wife and three daughters. Her recollections go back to the early days in Hartford and Elmira and extend through the frequent visits abroad and the famous lecture tour which went much further afield. In these glimpses of this pleasant domesticity, you may see either a haven of sweetness, which it undoubtedly was to Mark Twain, or you may agree with certain literary critics who have complained in the past that the early genius of the humorist was gradually stifled, enmeshed as it were, in a silken web of soporific affection.

It is perfectly evident that Clara Clemens looks back on her father with passionate devotion, but nevertheless she has done her work with discretion and taste. The book is made memorable by the inclusion of various excerpts from Mark Twain's letters to members of his family, treasures which have never been published before.

LOUISE MORGRAGE.

OLD MOTHER MEXICO. By Harry Carr. (Houghton, Mifflin Co., New York). Price \$3.00 postpaid.

Bernal Diaz del Castillo, over four hundred years ago, started the great work of making the world Mexican-minded. Until the recent plethora of books on Mexico, however, few writers with the exceptions of the charming Mme. Calderon de la Barca and the inimitable Charles Flandreau have succeeded in interpreting Mexico with that quality of understanding known in Spanish as "la simpatia."

Mr. Harry Carr has done this admirably in his book, "Old Mother Mexico" published by Houghton, Mifflin Co. To the fortunate few who have been off the beaten track in Sonora, Sinaloa and Jalisco, "Old Mother Mexico" will be a source of utter delight, while to intelligent travelers everywhere who dream of visiting Mexico (and who does not?), this book will surely be a challenge.

The golden sunlight of the Mexican Plateau floods its pages; the proud Spaniard, the laughing "Tapatia", the eternally resigned peon, the patient burro, pass in procession before one's eyes, while one almost hears the beating of the Yaqui war-drums in the distance.

Old Mother Mexico! How old she is, this ancient land of Mexico! There is a Spanish proverb, "Mas sabe el Diablo por viejo que por diablo"—The Devil knows more because he is old than because he is the Devil. Mexico is the land of yesterday as well as the land of tomorrow. The glamour of buried cities and mysterious, half-forgotten races is the basis of the romantic present so vividly described in this book.

Mr. Carr has given us a glimpse into the very soul of Mexico. One feels that, like Redfield and Chase, he believes the strength of Mexico lies in the Indian, conquered yet unconquerable through his infinite capacity to endure and survive. In the greatness of his sympathy and understanding, Mr. Carr has written a book that should be in the hands of everyone interested in the age-long struggle of Mexico to achieve her cultural and economic birthright. Being a newspaper man, his terse and succinct style, tinged as it is with humor, will appeal to an unusually wide reading public. He may possibly be accused of wearing rose-colored glasses and overlooking many things all too apparent to more unfriendly commentators. But his very



Here is the second of a series of drawings by Keye Luke, detailing the adventures of young Marco Polo in his travels through China. This lovely maiden's beauty, resourcefulness and love are to prove of incalculable importance in Marco's life.

enthusiasm was undoubtedly the Open Sesame to the hearts and inner lives of the people he describes.

The author is a friendly person with a delicious sense of humor. By only such as he are the subtleties of Mexico to be comprehended. He thoroughly understands the people of Mexico, and we are indeed fortunate to have the benefit of his intimate personal experiences in this most delightful book.

NEWTON H. BELL, F.R.G.S.

FORM AND RE-FORM. By Paul T. Frankl. (Harper and Brothers, New York.) \$5.00.

The author plainly states that this Practical Handbook of Modern Interiors is not a book on art. Obviously its aim is to increase understanding of the basic principles underlying the formal expression of our time. The book is illustrated with over a hundred fine photographs of the work of American artists and craftsmen and will no doubt be of practical aid to interior decorators, stylists, designers as well as home owners.

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**AUTOGRAPHED COPIES OF
OLD MOTHER MEXICO**

by Harry Carr

\$3.00

First Floor—Book Section

SMALL CHURCHES OF FRANCE. By Albert A. Chadwick. (Harper and Bros., 49 East 33rd St., New York.) Price, \$15.00.

A number of years ago I had the good fortune to spend more than a month wandering through Normandy and Brittany. In Brittany especially, aside from a pleasurable interest in the picturesque life of the people, I was greatly impressed with the picturesque charm of the small villages. Each of these villages had one or more small churches of quaintly picturesque character. I have always felt that they were worthy of more than passing interest but, except for an occasional picture in the National Geographic, I have never seen them published.

On another occasion I journeyed through the small towns in the section north of Bordeaux running from the Bay of Biscay to Angoulême. Here again I was delighted to find great numbers of charming small churches of greatly different order from those of Brittany, not so quaint but perhaps more architectural or adaptable. Here again, I have seen few of these published and, generally speaking, as in the case of Brittany, they are little known.

In England the small parish church is well known to the tourist. The countryside and the smaller towns of England have been well covered by the American traveler, but in France it is different. The average tourist seldom touches anywhere except Paris and the Riviera, while the student of architecture has been inclined to center his attention on the larger towns where exist the wonderful cathedrals and beautiful churches of cathedral size. In many cases these cathedrals happen to be the chief attractions that draw tourists and students to the towns that hold them.

To see the small churches one must get off the beaten track. He must visit the small towns, many of which are practically unknown and seldom visited. Aside from the interest of their churches, these small towns are always well worth a visit for their general interest and picturesque quality. The small church is often more interesting than the large cathedral, just as the small French farmhouse has more picturesque charm than the large chateau or palace. These small churches are not always architectural and are usually lacking in evidence of the fine design and craftsmanship that one finds in larger churches, but this very crudeness and lack of architectural refinement often adds to their picturesque quality.

It was a great pleasure to get a copy of "Little Churches of France" just published by Harper & Brothers. The volume is just chuck-full of interesting material collected and edited by Albert A. Chadwick.

The book is beautifully illustrated with one hundred and twenty-five plates, depicting a wide variety of small churches, ranging in character from early Romanesque and primitive Gothic down to late Flamboyant Gothic and Renaissance. There are many beautiful examples of churches scattered from the Channel to the Mediterranean and from the Pyrenees to the Alps. The material is mostly drawn from three small areas widely separated, where in nearly every village there is a church that is a jewel of its kind. And as the author says, "Strangely enough, each of these districts represents a different period in ecclesiastical architecture."

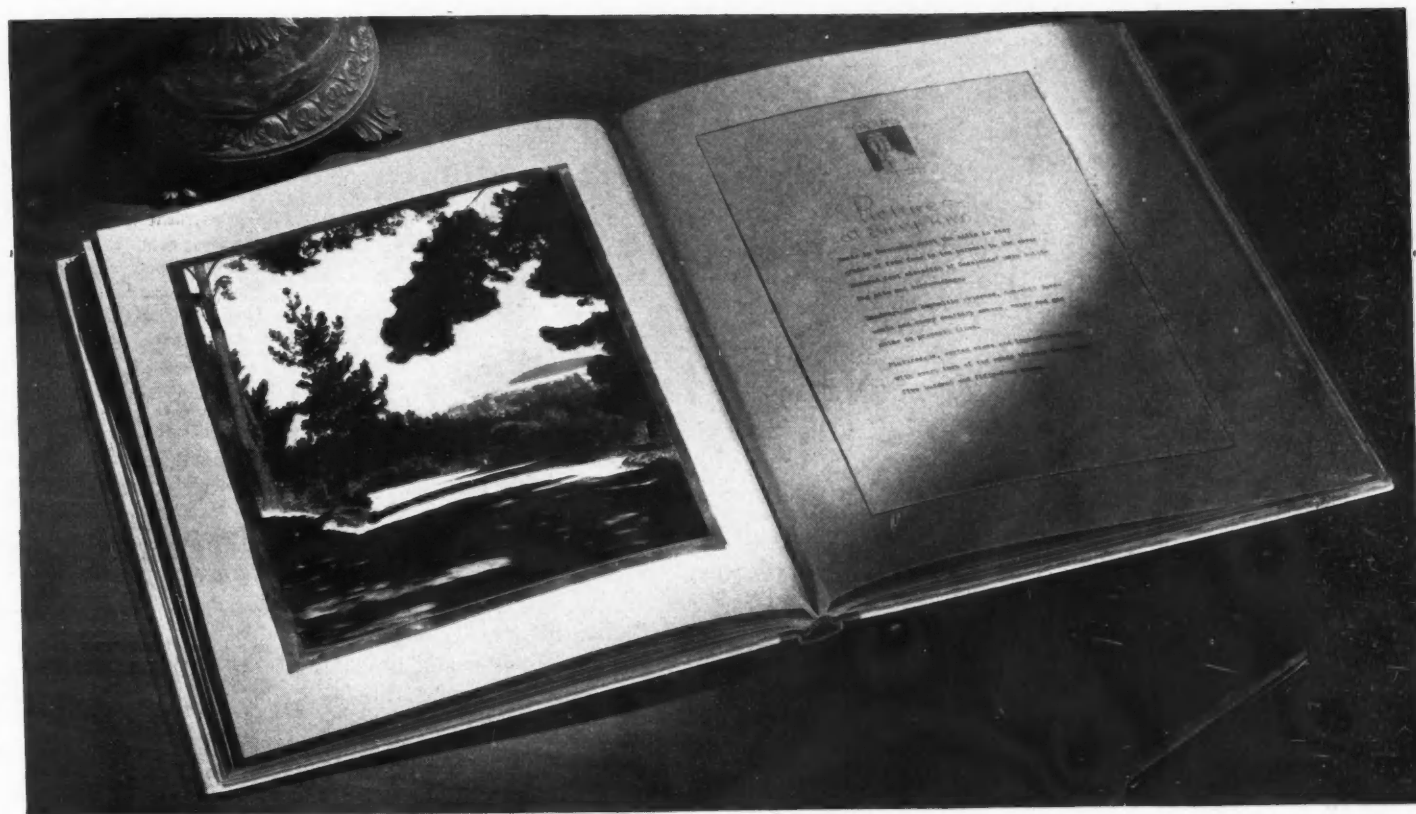
In addition to the valuable collection of photographs contained in this volume, the author has included a most interesting and illuminating history of church design and construction in France, illustrated with many drawings of plans, sections and details of construction.

To anyone interested in the small church this book should prove of great value. There is much in it worthy of inspiration if not always susceptible of adaptation.

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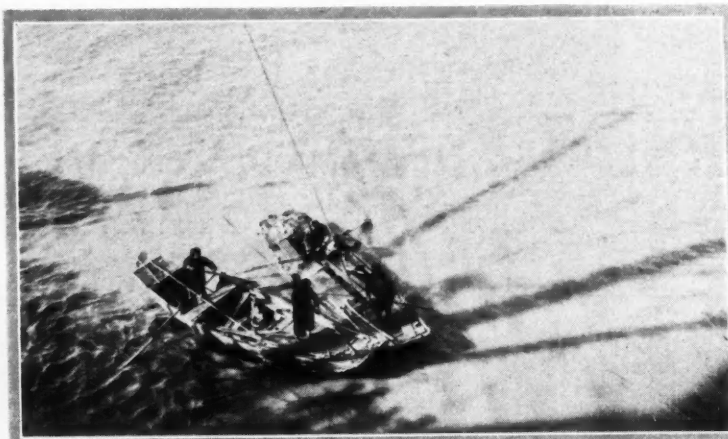

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CHINA, OUR WESTERN NEIGHBOR

MODERN tales by modern travellers, with a moving picture camera, vie in their fascination with the tales of Marco Polo so exquisitely illustrated on our book page this month.

We present in this connection a glimpse of the photographic record made by Mrs. Allan Balch, California's world traveller, on a recent trip to what is, for us, the nearest Orient. On her way to India, Mrs. Balch took several cameras, and the films, shown to a group of members at the Athenaeum Club, gave a vivid impression of the nearness of China to California and inspired those favored with the travel talk to inform themselves more deeply on the subject.

"These little fishing boats," said Mrs. Balch, as the picture here reproduced came on the screen, "are hoping that an accident will occur. This ragged craft is worth about \$250, and if the Dollar Steamship Line (from whose boat the picture was taken) should give them occasion for a suit for damages, it would provide them with a new boat and not hurt the Dollar Line particularly." The film began with the narrows of the Shimonoseki Straits as the ship passed out of the Inland Sea into the Yellow Sea. "The shipping here is very Japanese in character and the scenery very interesting."

"We are now moving up the Wang-poo River to the city of Shanghai. This is one of the greatest harbors in the world. The shipping of Shanghai challenges comparison with that of all the great ports. At present right here are lying war vessels from England, France, Italy, America and Japan. We are all protecting our nationals in China by the threat of a gun-boat. None of us seems to trust, as yet, to the League of Nations."

"We came up the river past the city of Shanghai to the landing dock of the Dollar Line several miles beyond the bund, where the tender awaits us to take us back to the little ferry landing. These are the great buildings on the bund, which have been built by the British and which are now so valuable that China covets them. On the right stands the large Astor Hotel and the Cathay, the best hotels in Shanghai. And so, on to the port of Hong Kong, one of the six most beautiful harbors in the world."



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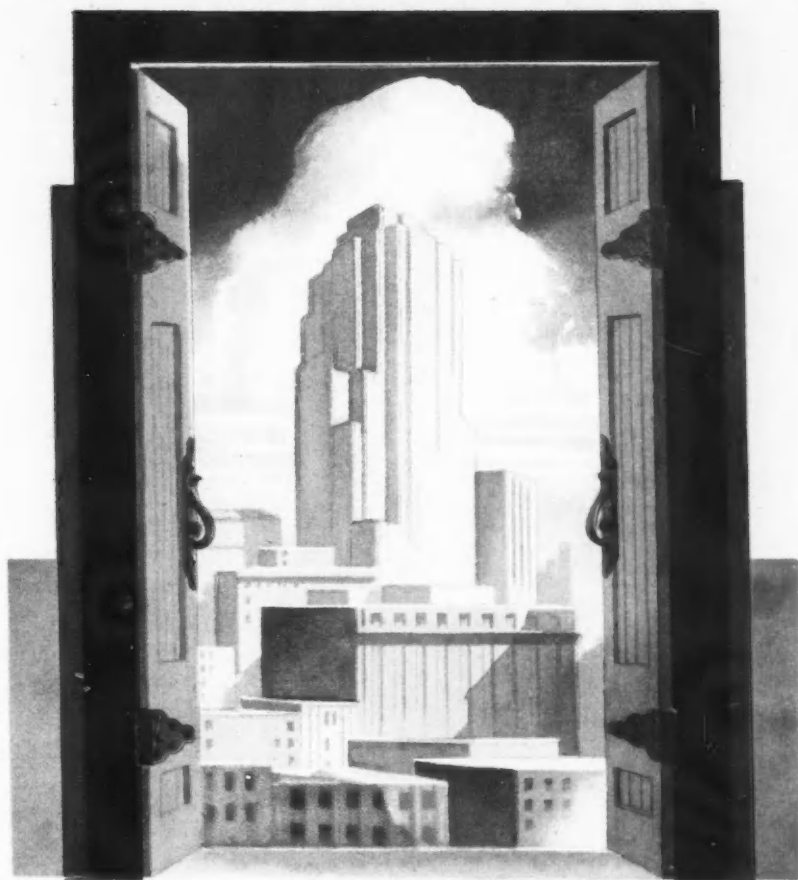
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This is an age of color! Everywhere we turn we feel its cheery note of welcome—in the bathroom, the kitchen, floors, walls and roofs. Cement—dull gray for over a century—has lagged behind. Changing its color with adulterants has been both difficult and expensive. Now all that is changed! For the first time in its 108 years history, Portland Cement is now being produced in TAN—a warm, pleasing color in itself and a natural base for other colors.

This new addition to building progress is called Golden Gate TAN Portland Cement. It is a *true Portland Cement* guaranteed to pass the requirements of the American Society for Testing Materials.

Golden Gate TAN meets today's demand for color in stucco and concrete by producing economically the warm, pleasing color tones so essential to modern architectural design, without sacrificing structural strength.

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"Why then should concrete remain a cold, dull gray, out of harmony with the landscape and out of step with the modern demand for color?"

For years, architects and builders have been asking this question, in the meantime bending their own efforts to changing its color—anything to get away from gray. And now, the last obstacle has been overcome. For the first time in its 108-year history, Portland Cement is available in a warm, pleasing color—a creamy tan—a color in itself and a natural base for other colors. This new addition to building progress is called Golden Gate Tan Portland Cement. It combines beauty with all the traditional qualities of a true Portland Cement, guaranteed to pass the standard specifications of the American Society for Testing Materials, with unusual plasticity and workability. Stucco, cast-stone and mass concrete, can now be produced economically in the warm pleasing color tones so essential to modern architectural design, without sacrificing structural strength. It is available for use wherever appearance is a factor, standard gray being continued as heretofore for purely structural purposes. This same natural tan color is produced in a plastic waterproof cement, for conditions where damp-proofing is required.

It is interesting to note that this is a Pacific Coast product, thoroughly tested and approved by experts, of such low cost as to bring it into universal use.

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This Almond orchard near Paso Robles blossoms in February.

THE TREASURE TREES OF CALIFORNIA

(Continued from Page 41)

joints, as that material expands and contracts differently from wood, and leaves room behind it for hidden decay, as might a tooth improperly filled. That the correct filling is such a compound as sawdust and melted asphaltum. That thirsty trees should be given deep waterings, and hungry ones, food.

Sweet consolations, though, are balanced against the tragedies of our trees.

Such a one is the truth that trees will respond more readily, and grow more rapidly in California than in any other region where white men can live in comfort. By actual measurement we have known Eucalyptus trees to grow twenty-six feet taller in a single year. Where else could such a miracle of growth transpire?

Too, more varied trees from more distant climes will prosper along the Golden Coast than on any other stretch of the earth. Where else will silvered Cedars from the timber line of the Himalayas fraternize with blackstemmed Tree Ferns from steaming Congo swamps, and plumed Date Palms from oases of the Sahara Desert? And even if they would adapt themselves, in what other setting than against our russet hills and blue mountains would such a company ever look congenial together. Here things take on the color and flavor of the country.

Best of all is our wealth of brilliant flowering trees, in greater variety of form and color than any other land can show. They lift our gardens to the sky.

Let us, then, at last be about the guarding of the treasure trees we have; and, with all this wealth of material and speed of effect, amass to ourselves greater and more beautiful abundance. For we have need of all the beauty and the comfort and the wealth that only our friends the trees can bestow upon us.

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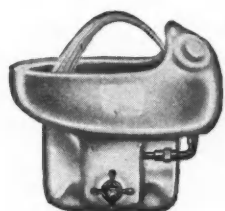
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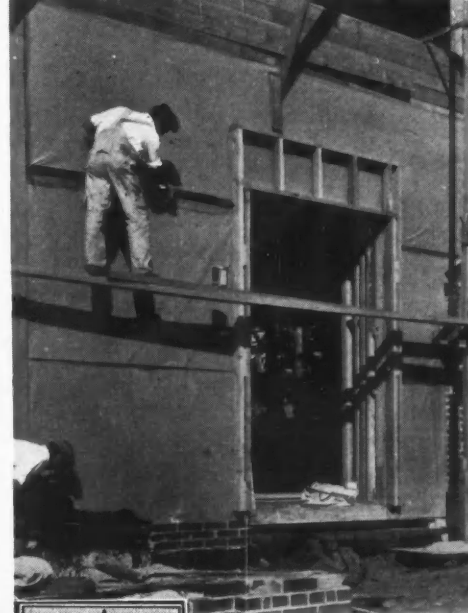
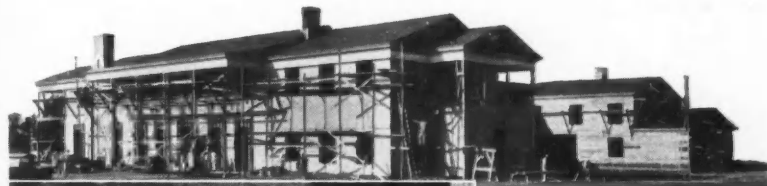
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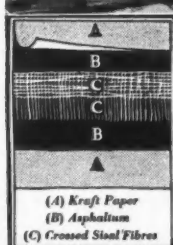
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GARDEN CALENDAR JANUARY

EDITED BY A. D. HOUGHTON, M.A., M.D., PH.D., F.R.H.S.

It droppeth as the gentle rain from heaven.

THE Christmas season is over; and what a blessed Christmas it was. Hardly ever in the history of California have we seen such showers of mercy. Every heart has been softened by the mercy of giving, even as our gardens have been softened and enriched by nature's bounteous rain. With faith and hope of a continuation of these rains during the Springtime, the garden world will see an era of unexampled prosperity and luxuriant growth.

You who are owners or custodians of the great show gardens of California, submit yourselves to examination and give an account of your stewardship. Have you become smug and complacent because of your initial excellence of landscape architecture? Are your borders well kept? Have you neglected corners? Have your clumps of Iris been left too long? Have slugs or insect pests found a secure foothold? Have you failed to prune unsightly growths, or let your soil deteriorate?

Has the paint cracked or peeled on your outhouses? Have you permitted your gardener to slacken, because of your lack of interest? And above all, at this time of unemployment, and during this clean up month have you asked yourself if you can afford, and your gardener if he can use, a little extra labor?

Have your non-permanent plantings become out of date and need replacing with newer introductions? Do any of your beds need remodeling by reason of having become out of tune with increased growth of background or shrubbery—now is the time of times for all these things.

Those with less imposing gardens have only to transpose this song into a lower key in order to catch the motif which a few bars later will become the Spring motif of youth and life and growing things, the Parsifal "golden apples" grow in my garden fair.

After your place was finished (sic) did you bid a long farewell to your landscape architect? Some do, but is it the most advisable plan? When he laid out the place he established certain broad lines having in mind what the place would look like in five, ten, and perhaps—fifty years; having also in mind the modifications in his original plans necessary to complete the "period" picture.

Perhaps you had better call him in again?

Many excellent gardeners think they are also landscape architects, when they really are not.

Last year I saw a good, really well trained German gardener who thought he was Kunst gaertner, spoil a heavenly vista by blocking it off with a Deodar.

My own garden has recently been enriched by a collection of the rarest Cacti from South America, and one Succulent from the Canary Islands, which will eventually find distribution to other gardens. Some of these excel in beauty and rarity those hitherto introduced to any collection.

The United States Bureau of Plant Industry is distributing Bougainvillea Worszewiczii. This beautiful Nyctaginaceous plant was collected in Algeria by Dr. David Fairchild. It is a horticultural variety of magenta color, which blooms but once a year; but each Spring bursts into bloom with a perfect mass of flowers which completely hide the plant.

A very good serviceable lath house for shade loving plants, at present low prices, may be built for from fifty dollars up, and

would be an addition to any garden large or small. Here may be planted innumerable forms of satiny leaved Begonias with flowers which range from heads a yard across, composed of tiny fairy-like blooms of colorings too delicate to name, to the nine-inch monarchs of the tuberous section, in every pastel shade except blue.

Then the Tree Ferns, such as *Dicksonia antarctica* (the hardiest form), the gorgeous spreading *Alsophila australis*, and if you are in a mild section you may even grow *Cibotiums*.

A hanging basket may contain *Polypodium mundaianum*, while another may contain the delicate sword-like, fronded *Nephrolepis philippinense* or, a hanging basket may be furnished with the truly marvelous hanging basket varieties of the tuberous *Begonia*.

Around the walls of your lath house may be wall pockets of Staghorn Ferns; and many kinds of exotic appearing Bromeliads.

Most lath houses are built too low; I suppose from motives of economy. A tall lath house gives you a better diffusion of light, and accommodates taller plants which add to its beauty.

In addition to the world-wide depression, there has been an over-production of *Cocos plumosus* Palms, which makes it possible for all to acquire these usually costly plants at the lowest price on record. Now is the time to plant that avenue of *Cocos*. Nothing impresses the visitor to our California gardens so much as an avenue or mall of these Palms, except one of *Seoforthia elegans*.

The Pacific Coast Horticultural Congress which meets at Encinitas, San Diego County, February 18-22, will bring together the most outstanding group of horticulturists ever assembled in the West—pack up your family and attend, as you will find congenial souls with whom to swap all the latest garden ideas. At the same time and place, is held that unique Mid-Winter Flower Show. The only place in the country, except perhaps the tip of Florida, where such an event can be staged. It will be a riot of bloom, with all the newest creations of the Floral Art being exhibited, many of them for the first time.

Seedlings of Ash, Elm, Oak, Sycamore and all kinds of forest trees may now be planted out. During January one may sow Balsams, Coxcombs, *Amaranthus*, *Acroclinium*, *Calceolarias*, *Gloxinias*, *Alyssums*, *Calendulas*, *Calliopsis*, *Candytuft*, *Centurea*, *Annual Chrysanthemums*, *Clarkias*, *Collinsias*, *Cosmos*, *Eschscholtzias*, *Gaillardias*, *Larkspurs*, *Linums*, *Lupins*, *Mignonettes*, *Nemophilas*, *Nigellas*, *Poppies*, *Sweet Peas*. All these are best sown in flats.

You may still plant in the open ground, *Narcissus*, *Jonquils*, *Anemones*, *Ranunculus*, *German and Japanese Iris* and the *Lilies*: *L. auratum*, *L. speciosum*, *L. humboldtii*, *Callas*, *Gladioli*, *Amayllis*, *Agapanthus*, *Lily of the Valley*, *Spireae*, *Bleeding Heart*.



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Residence for Mr. Harry Hunt, Clarence A. Tantau, Architect

Residence for Mr. William May Garland, Robert D. Farquhar, Architect

Residence for Mr. McKim Hollins, Addison Mizner, Architect

Residence for Mr. Charles Wheeler, Clarence A. Tantau, Architect

Residence for Mr. Kenneth Monteagle, Clarence A. Tantau, Architect

Also Del Monte Lodge, Lewis Hobart, Architect

Among these are some of California's finest residences; but our operations are not confined to large houses, many more modest in size but equally individual and structurally sound have been built by us. Our organization is available for any building operation where expert construction practice and dependable craftsmanship are desired.

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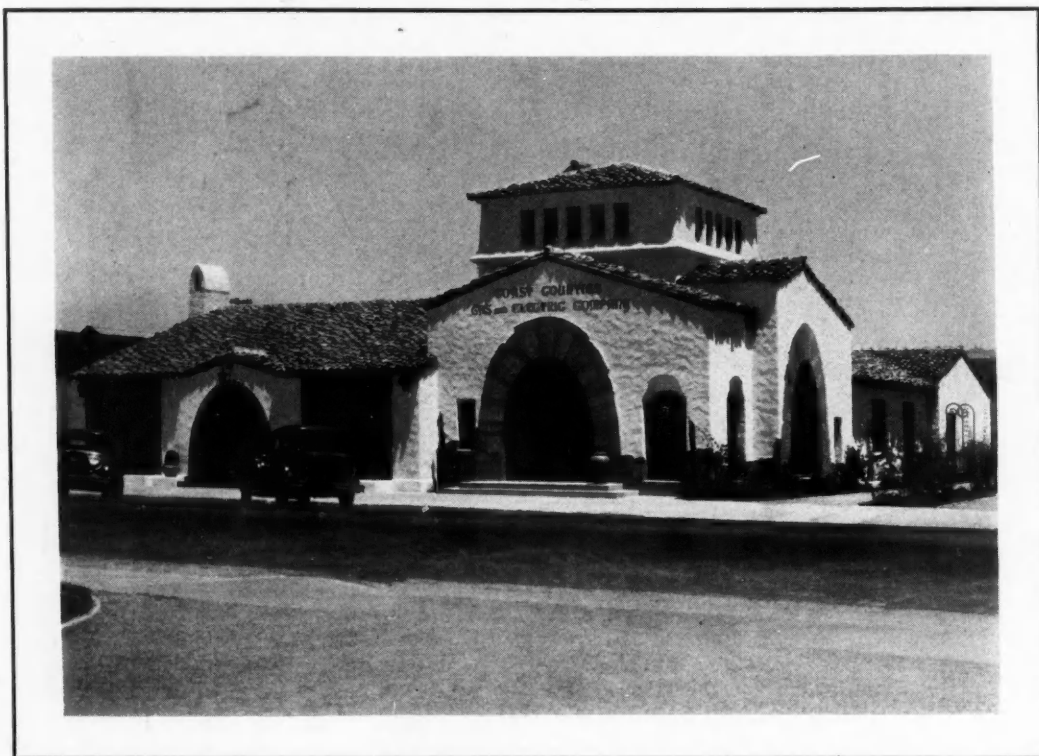
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